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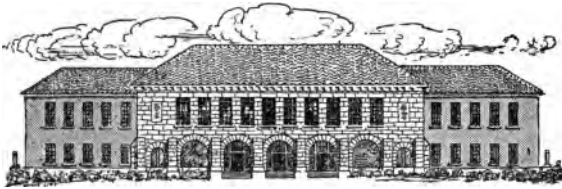
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GRADED LESSONS IN LANGUAGE

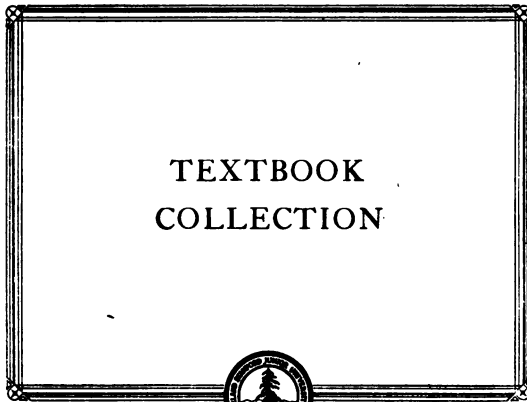
ROSA V. WINTERBURN

BOOK TWO

SYSTEMATIC GRAMMATICAL TRAINING
IN ORAL AND WRITTEN EXPRESSION



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GRADED LESSONS IN LANGUAGE



GRADED LESSONS IN LANGUAGE

BOOK TWO

BY
ROSA V. WINTERBURN

FORMER SUPERVISOR OF LANGUAGE AND HISTORY, STOCKTON,
CALIFORNIA. AUTHOR OF "METHODS IN TEACHING,"
"SPANISH IN THE SOUTHWEST"

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PREFACE

Most newspaper editors condemn severely the results obtained from the teaching of language and grammar in the elementary schools. Usually, they place the blame on the teachers. Many of these editors say that the boy who runs the linotype machine can correct the communication received from the average teacher so that its appearance in the paper will not be a disgrace from the standpoint of language and grammar. This is true, they say, in spite of the fact that teachers can recite more rules of grammar than can members of any other profession, while the boy who corrects their manuscripts may never have looked inside a text-book on grammar. While this wholesale condemnation by editors and publishers of the language work done in the primary and grammar grades is too severe, there is no denying the fact that something is radically wrong with that work. But the teachers are not wholly, nor even mainly, responsible for these results. To what then are these poor results due?

They are due mostly to the two extreme methods that text-books and school officials have compelled teachers to follow. The older of these methods, as laid down in the text-book, made language and grammar work consist mainly of memorizing the terms and rules of technical grammar. No provision was made for real constructive work in conversation and composition. The object was to have the pupil remember the dry

facts of grammar as he would remember the multiplication table. This method caused the average pupil to despise the subject, and tended to suppress whatever natural power of expression he might possess. Instead of treating the principles of grammar as tools to assist in the expression of thought, thought was treated as though it existed for the purpose of being twisted to accommodate the dry, formal rules of grammar.

The wide and severe criticism directed against the methods set forth in the preceding paragraph caused the writers of grammar texts to go to the other extreme. In most of the texts that have appeared in recent years the principles of grammar are practically eliminated. The very names of grammatical terms seem to affright and in fear they have been rechristened. Teachers are requested to use these new names, and not to permit the pupil to hear such words as adjective, noun and verb. The pupil is asked to write, write, write, without any real knowledge of correct forms or correct usage. This method, it is true, does cause the pupil to think and does develop the power of expression, but it does not give him the power to express his thoughts clearly and accurately, because nothing except a clear and definite knowledge of the science or grammar of our language will give him that power.

There is no good reason why pupils in the elementary grades should not receive the same kind of training received at some time and in some way by every writer of ability. The methods required to give this training and the order in which they should be employed are

(a) The pupil must first learn to study a subject, for unless a person is "full of his subject" he can neither talk nor write about it intelligently; (b) the pupil must have constant practice in telling orally and in writing all he knows about a subject, and this he must do even if at first his words and sentences do violate the rules of grammar; (c) after a pupil knows how to get information about a subject and can tell that information, he must have a definite knowledge of those principles of grammar required to correct and improve what he has written, and at the very beginning of his language work he must be taught how to make these corrections himself, and must be required to make them. A pupil should not learn a rule or principle of grammar until the complexity of his thoughts and his expression of those thoughts require the use of that principle. In other words, the pupil must be led to see that grammatical terms and rules are tools to assist him in expressing his thoughts. By these methods, grammar becomes a handmaid of expression, and the pupil's knowledge of the science of our language is a constructive growth from grade to grade. This book is an attempt to give a practical outline for this kind of work. For a more detailed discussion of the points involved see "Explanatory and Suggestive" on the next page.

ROSA V. WINTERBURN

Los Angeles, California
November, 1909

EXPLANATORY AND SUGGESTIVE

ASSISTANCE FOR THE TEACHER.—In the appendix are many pages of little talks or suggestions for the teacher. These are not of a general nature. During her years of supervising language work in the primary and grammar grades, the author has become acquainted with many of the difficulties and discouragements of teachers and pupils. The suggestions deal specifically with the points that give the most trouble, and are intended to be of direct and practical value to the teacher. Throughout the body of the text, specific references are made from the more difficult phases of the work to the suggestions in the appendix.

TECHNICAL GRAMMAR.—No apology is made for what may at first glance appear to be too much technical grammar. The pupil is not required to study grammar for the purpose of memorizing its dry rules. He studies no grammatical principle until he needs it as a tool for correcting and improving his oral and written composition. It is the use and not the learning of technicalities that is emphasized. No words or expressions are substituted for grammatical terms —

these are called by their right names. When the pupil completes the eighth grade he will be master of the practical part of technical grammar; he will have learned the science of his language inductively, and to him it will be full of life and beauty.

FORMAL RULES AND THE BEST USAGE.—When rules of grammar as laid down in the text-books conflict with the best usage, the latter is followed. Examples of this will be found in punctuation and in the placing of modifiers. The general rule that no mark of punctuation should be used unless it makes the thought clearer is followed. At the present time in the United States, the ablest editors and writers do not hesitate to “split” the infinitive if by so doing the thought is made clearer or expressed more smoothly.

METHOD OF TREATMENT. — The subject matter is divided into months, the work for eight months being arranged definitely, and additional material being given for those schools that maintain a ten-month term. In each month the discussion of one subject is completed before another is taken up. To illustrate: the formal study of verbs is completed before a formal study is made in the same month of nouns or any other subject. Oral and written composition, however, is the backbone

of every subject. In addition to the many oral and written drills required to illustrate and apply what is learned about a subject (verbs, adjectives, adverbs), two language periods each week are to be devoted exclusively to oral and written composition. The principles of grammar learned are only those required by the pupil to correct and improve his oral and written work. For further information on these points, see "Suggestions for Teachers" in the appendix.

REVIEWS.—The subject matter for a month is such as to secure a definite review of the important points studied during the preceding month or months. The object has been to arrange the work so that pupils will follow it with interest, and so that each subject will be developed logically and thoroughly.

INCORRECT FORMS.—Incorrect forms are plainly stated, because a child must know what he is to correct before he can correct it. The correct form is always given with the incorrect form, and the reason for using the correct form is explained. Many short oral and written drills are given, because the ear must be trained to recognize the correct and the incorrect expressions, and the tongue must be taught to use naturally the correct form.

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TO THE TEACHER

The author of this book has had much experience in teaching language, and in supervising the teaching of language, in elementary and secondary schools. Most of her work as a supervisor of the subject has been in primary and grammar grades, and an intimate acquaintance with the needs and limitations of teachers and pupils has given her a somewhat detailed knowledge of their difficulties and discouragements. Her chief aim has been to help teachers in their efforts to develop in the pupil the power to think systematically and to express his thoughts in good English. This she has endeavored to do by systematic advice and by the introduction of simple, constructive methods.

It is her desire to give to the teachers who may use this book some of the beneficial results of the experience of the teacher and the supervisor. This has been done by placing in the appendix suggestions and advice on almost every point that has given her teachers serious trouble. The author requests and urges that these suggestions be studied carefully by the teacher, for she considers them one of the most important features of the book. Specific reference is made to each suggestion by the use of Arabic figures in the body of the text.

SIXTH-YEAR GRADE

FIRST MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
SENTENCE STRUCTURE	2
Simple sentences	
VERBS	3
Irregular	
NOUNS	1
Finding nouns	
PRONOUNS	2
Personal	
Nominative case	
ADJECTIVES	2
Use	
PREPOSITIONS	1
Use with objective case	
PUNCTUATION	1
At end of sentences	
Period	
Interrogation point	
Exclamation point	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

SENTENCE STRUCTURE

Thoughts are put together in different ways. Sometimes the whole of the thought is not expressed, but only a word is used, or an exclamation, as: Hallo! Come here! More frequently the complete thought is uttered, as: The wind is blowing; May is singing. The expression of a complete thought is called a sentence. In order to be complete a sentence must have in it a subject, about which something is said, and a verb that says something about the subject. That is, every sentence must have a subject and a predicate (*predicate* is from the Latin, meaning *to speak about* or *to mention*). The subject of a sentence may be a noun, or a word or expression that takes the place of a noun; the predicate of a sentence must always contain a verb that says something about the subject.¹

Many persons make very weak sentences when talking or writing, and as a consequence their meaning may not be plain. So one of the first things to learn about language is how to put sentences together clearly and logically. A sentence may be very short. Two words, if one is the subject and the other is the predicate, will make a sentence, as: He listened; Horace dreamed.

What is the subject of each of the sentences just given? What is the predicate of each?

Three words may make a sentence. The third word may be used to complete the thought partly expressed by the verb; it is then called the object, since it names the object upon which the thought or action of the verb is directed, as: I heard music; Horace awakened Joseph.

Music completes the thought partially expressed in *heard*. *Joseph* completes the thought of *awakened*.

Simple sentences are not necessarily short. Such short ones as those given are easily made longer by adding modifiers to any one or to all of the parts—to the subject, the predicate or the object. The modifiers may themselves be modified. Let us see what can be done with some very simple sentences.

The child heard a bird. *Child* is the subject; *heard* is the predicate verb; *bird* is the object. The sentence may be arranged in a diagram, so that all the parts can be recognized at a glance:

child	heard	bird
the		a

Use an adjective with the subject: *The little child* heard a bird. Modify the verb by an adverb: The little child *suddenly* heard a bird. Modify the object by an adjective: The little child suddenly heard *a beautiful bird*. Diagram the sentence. The subject, verb and object remain unchanged, but the diagram becomes fuller, because the modifiers are written below the words modified:

child		heard		bird
the		suddenly		a
little				beautiful

The diagram shows at a glance that the sentence remains simple, for there is only one subject and one predicate.

Tell what is the subject, what is the verb, and what is the object (if any) in each of the following sentences:

An elephant trumpeted. My vase fell. The wind blew. Two boys quarrelled. School closed. The postman brought a letter. A dog bit a child.

Diagram these sentences in the simple way shown above.

Add to these short sentences by using adjectives and adverbs, and diagram the sentences thus made.²

In any of your books find ten simple sentences. What is the subject, predicate verb and object in each?

In any of your papers find five simple sentences. Add adjective modifiers to the subjects and objects, and adverbial modifiers to the verbs.

VERBS

It is not easy to form the habit of using verbs correctly. Children especially find this true, for when playing together they are apt to use familiar incorrect forms instead of the correct

forms learned from older persons. Therefore it is well to review the verbs studied in the fifth grade.

There follows a group of irregular verbs that form their principal parts in the same way:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
ring	rang	ringing	rung
sing	sang	singing	sung
sink	sank	sinking	sunk
spring	sprang	springing	sprung
drink	drank	drinking	drunk
shrink	shrank	shrinking	shrunk
swim	swam	swimming	swum
begin	began	beginning	begun

Write three sentences with the past tense of *ring*, using in each sentence one of the following words or expressions that show past time: yesterday, just as I was coming to school, as we were playing ball, last night.

Write three sentences with *sang*, using some word or words to indicate past time.

Write three sentences with *began* and some words to show past time.

Write three sentences with *sung*, three with *shrunk*, three with *begun*, using with each verb one of the auxiliaries *has*, *have*, *had*, *is*, *are*, *was*, *were*, *has been*, *had been*

Write the principal parts of the following irregular verbs, noticing that the change of vowel is the same: *blow*, *grow*, *know*, *throw*, *draw*, *fly*.

Write nine sentences using *threw*. Nine with *knew*.

Write five with *have* or *has thrown*. Five with *have* or *has known*.

Write the principal parts of the following verbs, which are almost alike in the change of vowel: *catch*, *teach*, *fight*, *buy*.

Say over three times the conjugation of the past tense of *catch*, pronouncing very distinctly. Do not say "kot," and remember that it is not "ketched." Give the conjugation of the present tense, of the present perfect tense.³

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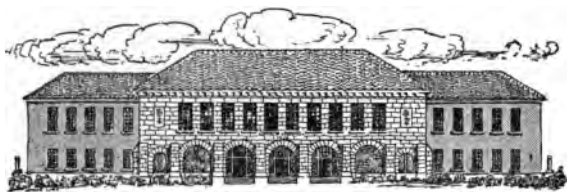
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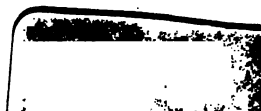


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An adjective is a word used to modify a noun or a pronoun.

Use the following adjectives to modify nouns: dangerous, woven, long, astonished, gentle, careful, clever, green, faithful, comfortable.

Many nouns may be used as adjectives, as, an *ivory* ball. Use the following nouns as adjectives: ivory, gold, silver, ink, milk, cotton, stone, iron, paper.

Present participles are often used as adjectives. Use the following present participles as adjectives: climbing, sleeping, walking, wishing, growing, watching, thinking, gathering, shining.

A present participle, when used as an adjective, is often placed after the noun that it modifies. In such sentences it may act as an adjective, telling something about the noun; and, at the same time, it may keep enough of its nature of a verb to be modified by an adverb or to take an object. Notice the following sentences: The *climbing* girl breathed quickly and wearily. Here, *climbing* is a present participle used as a simple adjective; but notice the use of the same word in this sentence: The girl, *slowly climbing the hill*, breathed quickly and wearily. In this sentence *climbing* still describes *girl*, but it is more than an adjective; *climbing* keeps some of the nature of a verb and has an object, *hill*; it is also modified by an adverb, *slowly*. In this second sentence, it is easy to see how a present participle can be in part an adjective and, at the same time, in part a verb.

Take the sentences that you wrote for the use of the present participles in the preceding list, *climbing*, *sleeping*, etc. Write sentences putting the present participles after the nouns, using them, if possible, with objects and adverb modifiers.⁶

PREPOSITIONS

There are many little words in our language whose purpose is to bind together words or parts of sentences. They show the relation between words or groups of words. These connecting words are conjunctions and prepositions. Each has its special

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BOOK TWO

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This is a very well written little paper, showing that the writer studied his copy of the painting, carried out the thoughts aroused by the questions of the teacher, and remembered to use right forms of language in his writing. The paper was not corrected by either the writer or the teacher, but stands as it came from the hands of the writer. Naturally, there are mistakes, some of which the writer would have readily corrected on a second reading, and some of which he probably did not know were mistakes.

In the second paragraph would you say "they have been working but, on hearing 'The Angelus,' dropped their work and began praying"? Is it not better to say, *they were working but . . . dropped their work*, etc. That is, should not both verbs be in the past tense instead of one being in the past and one in the present perfect tense? All that belongs to the story of the picture should be in the past tense. In the description the writer uses the present tense correctly, as: "the man *shows* reverence," "a pitchfork *is sticking* in the ground." Is there a place in the fourth paragraph where the writer omitted a comma? Should we write "sun-set" with a hyphen? Should we say "in back of the woman," or *behind the woman*? In writing of the ringing of the bell would you put it "The Angelus" or the "Angelus"? Does *the* belong to the name? In the last sentence is there any antecedent for *they*? Who raise hay? What noun should be used? Do you think that *they* refers to the man and the woman of the picture or to the people of the village?

There is very careful use of pronouns. In the second paragraph where *their* was crossed out in the original paper and *his* used, careful training by the teacher and thoughtfulness on the part of the pupil are shown. In the fourth paragraph, "yet the woman seems to be more in earnest than he," the use of *he* is worthy of a far older writer. The full sentence would be, *more in earnest than he is*, but it means training and thoughtfulness for a child in the sixth grade to use such an expression correctly.

SECOND MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Irregular	
NOUNS	2
Proper and common	
PRONOUNS	2
Personal	
Objective case	
ADVERBS	1
Time, place, manner	
PUNCTUATION	1
Comma	
SENTENCE STRUCTURE	3
Simple sentences	
Phrases	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS¹⁰

The following verbs were studied last year: write, ride, drive, rise, break, steal, speak, forget, choose, take, shake. They are given as a group because the changes are alike in forming the principal parts. No matter what the vowel is of the principal syllable in the present tense, the past tense takes *o*; and all the past participles end with *en*. To notice these similarities makes it easier to remember the principal parts of these verbs. Write the principal parts, as:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
write	wrote	writing	written

Write the present perfect tense of *write*, *steal*, *speak*, *forget*, *take*; and the past perfect tense of *break*, *rise*, *shake*, making complete sentences, as:

SINGULAR	PLURAL
I have written my letters, etc.	We have written our letters, etc.
I had shaken the rug, etc.	We had shaken the rug, etc.

The verbs in the group that follows are very irregular. The first two are somewhat alike in the change of vowel in forming the principal parts; but the last six are among the most irregular verbs in the English language, and no two are alike in their principal parts.

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
eat	ate	eating	eaten
give	gave	giving	given
see	saw	seeing	seen
come	came	coming	come
do	did	doing	done
go	went	going	gone
lie	lay	lying	lain
sit	sat	sitting	sat

Write the conjugation of the past tense of *sit*; of the present perfect tense.

Write the past tense of *give*, making full sentences in the conjugation. Write the present perfect tense.¹¹

Write fifteen sentences using any of the preceding tenses.

NOUNS

The same name can often be given to any number of objects of the same kind, as: tree, chair, house, man. There are many trees, chairs, houses and men, and the same word applies to all alike, no matter how different one of them may be from all the others. Such names are called *common nouns*, because they are common to all of the same kind; but an individual object is often given a special name that points it out from others of the same class. Persons have individual names, as: Henry, Janet, Mr. Senton. Many animals have individual names, for a man wishes to distinguish his dog and horse from all other dogs and horses. A name that belongs to an individual is called a proper noun, and when written or printed it is always begun with a capital letter.

Write the names of five animals you know, and tell what kind of an animal each one is. That is, write a proper noun, or the name of an individual; and a common noun, or the name of the class, as: Rover, dog. Begin all the proper nouns with capital letters. Write the plurals of the common nouns.

PROPER
Rover

COMMON
dog

PLURAL
dogs

Write the names of seven places, putting after each what it is. Write also the plurals, as: Buffalo, city, cities; Shasta, mountain, mountains.

Write the names of five relatives, followed by the relationship and by the plural, as: Jennie, cousin, cousins.

Write the names of five actions, as: riding, laughing. Are these common or proper nouns? Do they begin with capital letters? Have they any plurals?

Write the names of ten different persons you know, putting after each proper noun the name of some class to which the

person belongs and the plural, as: Dick Harris, boy, boys; Mr. Jennings, man, men; Mitchell, grocer, grocers.

Write the names of three books that you have read, as, "The Old Curiosity Shop." The whole name may be called a noun, for it is the name of a book. This name is made up of adjectives and a noun, and all the important words begin with capitals, because together they form a title. This title is a proper noun for it is the name of a particular book.

From your reader pick out ten common nouns and three proper nouns. Write the plurals of the common nouns.

Why are proper nouns generally used in the singular?

PRONOUNS

There are so many possibilities of mistake in the use of pronouns that they may become a troublesome part of speech; but their mastery is not difficult if we keep in mind the tables of the different cases, for most of the mistakes are in using one case for another. Make a list of the objective pronouns before beginning to use them, as:

SINGULAR	PLURAL
1. me	1. us
2. etc.	2. etc.
3.	3.

The object of a preposition should be in the objective case, as: with him and me; for you and me. Write twenty prepositional phrases like those just given. A number of prepositions are given at the end of this exercise.

Some persons use *myself* in a peculiar way, saying: "That bundle was for Uncle George and myself"; or "father and myself are going to the park this afternoon." These should be *for Uncle George and me, father and I*. The compound pronouns ending in *self* are emphatic forms and should not be used for the simple pronouns in ordinary conversation.

Write ten sentences using *me* and the name of some person as the object of a verb, as: Did you see mother and me this morning?

Write ten sentences using *him* and the name of some animal or object as the object of a verb, as: I *saw him and his dog* playing in the street.

Write nine sentences using *us* as the object of a verb, as: Did you *hear us* coming?

Make twenty sentences using *him and me*, *Henry and him*, or some other combination of a noun and *him* as the object of a preposition, as: Do you want to pick berries *with him and me*?

Make twenty sentences using *you and me*, *me and my horse*, *my father and me*, or some other combination of *me* and pronouns or nouns as the object of prepositions.

As an assistance in writing these sentences a list of prepositions is given:

about	before	for	past
above	behind	from	toward
after	but	of	with
against	by	over	without

ADVERBS

There is an interesting connection between adjectives and adverbs. Both are descriptive words, but adjectives describe nouns (objects), and adverbs describe verbs (actions). Many adverbs are formed from adjectives, so it is not surprising that the one is sometimes used incorrectly for the other. Sometimes the same word is used for an adjective or an adverb, but generally the words are different. Consequently, we must be careful not to make the mistake of using an adjective for an adverb, nor an adverb for an adjective. First, let us find out how to recognize an adverb.

An adverb is a word used to modify the meaning of a verb, an adjective or an adverb.

Many adverbs show time. They answer the question *when*, as: again, then, now, immediately, presently, to-morrow, today, next year, last night, always, forever. Use the following verbs in sentences with adverbs that show time:

call	go	come	tell	help
return	live	visit	sail	leave

Many adverbs show place. They answer the question *where*: here, there, everywhere, yonder, near, far, outside. Use the following verbs in sentences with adverbs that show place:

board	stop	walk	come	turn
live	go	put	are	find

Many adverbs show manner. They answer the question *how*: rapidly, patiently, slowly, wearily, gladly. Use the following verbs in sentences with adverbs that show manner:

run	play	write	sing	tell
hunt	come	return	live	study

These three suggestions help one learn how to use adverbs but the best way is to remember that an adverb is a word that modifies a verb, an adjective or an adverb.

PUNCTUATION

THE COMMA

Remember to use all of the following rules for the comma:

1. Words of address are set off from the rest of the sentence by one or more commas, as: John, come here immediately. Come here immediately, John. Come here, John, immediately.
2. Words in a series are separated by commas when the conjunctions are omitted, as: A heavy fog hid the hills, mountains, fields and buildings. Men, women and children hurried away. Many careful writers also use the comma before the conjunction when all the other words of a series are separated by commas as: A heavy fog hid the hills, mountains, fields, and buildings. Men, women, and children hurried away.
3. An adverbial clause, unless it is very short, is separated from the rest of the sentence by one or two commas, as: We were going to the mountains, where the streams flowed among the trees and bushes and in and out among gorges and canyons innumerable.
4. An adjective clause is separated from the rest of the sentence by commas unless it is a part of the meaning of the noun.

modified (a restrictive clause, which is often introduced by *that*),
 : The man, who was hurrying along through the side streets
 and alleys toward one of the lowest dens in London, was a
 beggar. A clause that is part of the meaning of the noun (a
 restrictive clause) is not set off by commas, as: The man that
 walking so slowly down the alley is a beggar. *Who* may be
 used in place of *that* in this sentence.

5. A group of words that is out of its regular place in the
 sentence is set off by commas, as: Running at breakneck speed,
 the frightened horse plunged over the precipice into the river
 below.

6. A word that is in apposition with another (that means the
 same as the first one) is generally set off by commas. If, how-
 ever, the two names taken together form a title, no comma is used
 between them, as: Stephens, the grocer, may come in (appo-
 sition). The grocer Stephens and the miller Stephens have fine
 homes on the hill (titles).

7. A short quotation is separated by commas from the rest
 of the sentence in which it is placed, as: Crying out, "The Indians
 have taken father," Henry seized his gun and ran into the
 forest.

Read over a page in your reader or in any story book and see
 how many punctuation marks you can explain.

Read over one of your recent compositions to see if you have
 punctuated it correctly.

When you are talking you stop for breath or to give emphasis
 or expression. These pauses are the punctuation marks of
 speaking, which you put in as you talk. Do the same thing when
 writing, and punctuate as you write. Do not wait for a second
 reading to put in the marks. It is a pleasure to see how quickly
 the mind learns to recognize the right place to punctuate, and
 the right mark to use.

Write three sentences for each of these seven rules for the
 comma.

Many adverbs show place. They answer the question *where*, as: here, there, everywhere, yonder, near, far, outside. Use the following verbs in sentences with adverbs that show place:

board	stop	walk	come	turn
live	go	put	see	find

Many adverbs show manner. They answer the question *how*, as: rapidly, patiently, slowly, wearily, gladly. Use the following verbs in sentences with adverbs that show manner:

run	play	write	sing	tell
hunt	come	return	live	study

These three suggestions help one learn how to use adverbs; but the best way is to remember that an adverb is a word that modifies a verb, an adjective or an adverb.

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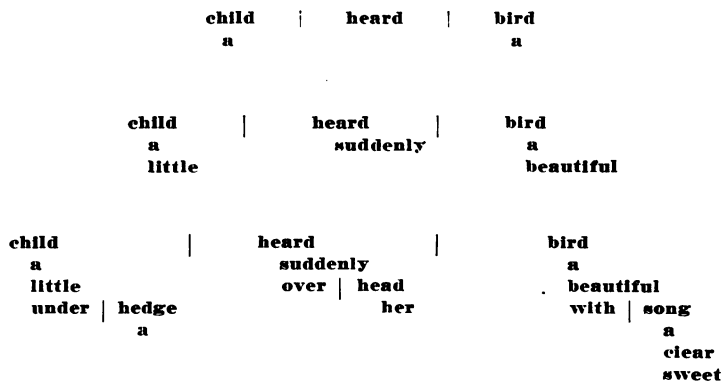
When you are talking you stop for breath or to give emphasis or expression. These pauses are the punctuation marks of talking, which you put in as you talk. Do the same thing when writing, and punctuate as you write. Do not wait for a second reading to put in the marks. It is a pleasure to see how quickly the mind learns to recognize the right place to punctuate, and the right mark to use.

Write three sentences for each of these seven rules for the comma.

SENTENCE STRUCTURE

USE OF PHRASES

Last month a short sentence was studied—*a child heard a bird*. Adjectives and adverbs were added—*a little child suddenly heard a beautiful bird*. It can be made still longer by adding adjective and adverbial phrases. A prepositional phrase is a group of words consisting of a preposition and its object. If it modifies a noun or a pronoun it is called an adjective phrase; if it modifies a verb, an adjective or an adverb, it is called an adverbial phrase. Adding prepositional phrases to the sentence just used as an illustration, we have the following: *A little child under a hedge suddenly heard over her head a beautiful bird with a clear, sweet song*. These three steps in the growth of a sentence can be most easily seen by diagrams, or pictures:



The sentence remains simple, there being but one subject, one predicate and one object in each illustration. The added length comes from the modifiers.

Lengthen the following short sentences by adding objects, adverbs, adjectives and phrases:

The boy whistled. A dog barked. The wind blew. Life seems short. The pansies are blossoming. Can you come?

Write five sentences having subject, verb and object, but without any modifiers except *a*, *an* or *the*. Use common nouns for the subject and object, for pronouns and proper nouns can not be modified as readily as common nouns. Add adjectives and adverbs to modify the subject, verb and object. Then use prepositional phrases to modify all three of these parts. Diagram two of your sentences in all three of these stages—without modifiers, with word modifiers, and with phrase modifiers.¹²

There follows a reproduction by a sixth-grade girl. It is written in easy, conversational manner, as the child would have told the story; as a result, the sentence structure is such as we hear constantly from the lips of children, and the paper is a valuable one for such purposes as our corrections. No child is to be blamed for such looseness of structure, for it is the natural, untrained expression; but the teacher should make its correction a prominent feature of the language work of the year.

A STORY

"I wonder what is keeping papa so long," said Phœbe to her mother, as Henry threw the wood into the box. "The Indians may have attacked him," said Henry, "but I hardly think so," said Phœbe, "after the scare they have had."

Mr. Williams' family had lived in the woods many years and had learned the ways of the Indians. They lived upon the few crops they raised and lived in a log house which was built from the surrounding trees.

Phœbe heard footsteps outside the door and asking her mother what it was she said that it was Henry bringing another armful of wood, and as Phœbe opened the door an ugly looking Indian sprang in and saying quickly that he knew them and had come to tell them that two Indians belonging to another tribe had had some man that he thought was their father tied up to a tree and were going to torture him and as he said this Henry and his mother got two guns one for each of them. They ran out the door before the Indian could stop them. They came finally near the spot and got behind a tree and fired at the two Indians and luckily hit them. They fell to the ground and Henry and his mother ran up to the tree to untie the ropes which the two Indians had tied around their father. When he was loose they went home and gave the Indian as much wheat and corn as he could carry and thanked him greatly for the great service he had done for them all. The family lived happy ever after and never had any more attacks from the Indians.

First, decide on the division into paragraphs. Different writers may paragraph differently their accounts of the same event. This is allowable, because each writer paragraphs according to his thoughts; but whatever is in one paragraph should belong to one thought. The writer of this little story began well, but, in the evident interest of the story, or in the haste of the first writing, she forgot to make her paragraph divisions in the last part of the narrative. The divisions may be, perhaps, as follows:

Two or three conversational paragraphs.

An explanation about Mr. Williams's family.

The message brought by the friendly Indian.

Quick action of Henry and his mother and the rescue of Mr. Williams.

Next, consider the sentence structure. In the first paragraph there are three natural divisions—Phœbe's exclamation at the lateness of her father's return, Henry's answer, and Phœbe's reply. These may be in one paragraph, as in this paper; but the better form is that of a conversation, in which each person's words stand in a separate paragraph. As:

"I wonder what is keeping papa so long," said Phœbe to her mother, as Henry threw an armful of wood into the box.

"The Indians may have attacked him," said Henry.

"I hardly think so," was Phœbe's reply, "after the scare they have had."

The sentences in the second paragraph of the pupil's story are very well formed for a sixth-grade child, but some changes should be made in words. Grammatically, *they* might mean *the Indians*, the nearest noun. The reader knows that it does not, but the writer should see to it that there can be no mistake. A loose use of pronouns results in dire confusion of meanings. *Lived* is used three times in this short paragraph. The sentences can be so changed that *lived* is not needed, or another word should be used once at least. "A log house that was built from the surrounding trees," does not express the exact meaning. Why not? Putting together the sentences that are most closely related, and keeping the important thought to the last, the paragraph might read like this:

Mr. Williams's family lived in the woods in a log house that had been built from the trees of the surrounding forest. They raised a few crops on the clearing around their home. They had been in the woods so many years that they had learned the ways of the Indians.

Cutting out unnecessary words and putting each complete thought into a sentence by itself, the paragraph about the Indian's message might read as follows:

Hearing footsteps outside the door, Phœbe asked her mother what that was. "It is probably Henry with another armful of wood," was the answer. Phœbe opened the door, and an ugly looking Indian sprang into the room. He told them quickly that two Indians belonging to another tribe had a man that he thought was Mr. Williams tied to a tree, and they were going to torture him.

The sentence structure of the remainder of the story is very good, but the thoughts need fastening together here and there by a few words:

Almost before the Indian had finished speaking, Henry and his mother had each seized a gun and had run out of doors before he could stop them. Finally they came near the spot where the man was tied. They hid behind a tree, fired at the two Indians, and, luckily, hit them. The Indians fell to the ground, and Henry and his mother ran up to the tree to untie the ropes that the two Indians had tied around Mr. Williams. When he was loose they went home. They thanked the Indian joyfully for the great service he had done them all, and gave him as much wheat and corn as he could carry. The family lived happy ever after and never had any more attacks from the Indians.

In rewriting this story the effort has been to keep, if possible, the words of the sixth-grade writer. Study over the changes, trying to find out why each one was made. See if you can improve upon the present wording and arrangement.

COMPOSITION

Imagine the story of Mr. Williams' family and the friendly Indian. Tell it, adding any incidents, and changing it if it seems desirable to do so. Be careful with the paragraphing, the use of pronouns, the choice of words, and the sentence structure.

Describe some action. Watch some one in an action, and then describe it. This may be a short paper, but it should make your readers see the action as you saw it.

Imagine the story of a piece of money as it passes from hand to hand for a day or a week. Write this, either imagining yourself to be the piece of money or supposing that you have the power of watching it as it goes from one person to another, and that you can read the thoughts of those who handle the coin.

Tell what interested you in a science lesson or in a story that you have read recently. Perhaps you studied some bird or flower, or you learned something about electricity or steam, or you watched an engine, or you learned something about your body. Write about one of these subjects.

Have you ever gathered driftwood on the shore of the ocean or of a lake? Or have you seen it swept into corners and against trees and bushes by a stream in the spring freshets? Or have you, perhaps, in some place where wood was scarce, had the fun of spearing logs and branches and pieces of wood as they came rushing down a stream when the waters were high? Write about any one of these experiences.

Tell a story suggested by the word *parrot*.

THIRD MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Transitive	
NOUNS	1
Plurals	
PRONOUNS	1
Possessive case	
ADJECTIVES	2
Phrases and clauses	
PREPOSITIONS	1
Use	
CONJUNCTIONS	1
Use of adverbial conjunctions	
SENTENCE STRUCTURE	2
Clause as object of sentence	
PARAGRAPH STRUCTURE	2
Nature of paragraph	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

TRANSITIVE VERBS, OR VERBS USED WITH AN OBJECT

The bird sang a beautiful song.

In the sentence just given, one word of the five is peculiarly necessary; for, if it is left out, the meaning, purpose and connection of the sentence are lost. If we say, *the bird—beautiful song*; or *a beautiful song—the bird*, we may guess at the meaning, but none is expressed. This is because *sang*, the word that is omitted, is the word that tells, asserts or declares something. It tells what the bird did. The word in a sentence that tells, asserts or declares something is the *verb*. Sometimes two or three words are needed to tell the thought; then these two or three words taken together are the verb, as:

The bird *sings* a beautiful song. The bird *will sing* a song. The bird *has been singing* a song. The bird *will have been singing* a song.

The italicized words are the verbs. They are usually called the predicate, or the predicate verb, to distinguish them from any other verbs that may be in the sentence; for these are the verbs that assert (that *predicate*) something about the subject.

In the following sentences find the predicate verbs; that is, the words that tell, assert or declare something about the subject:

The teacher taught arithmetic. The butterfly flew lazily from flower to flower. The bees were gathering honey. The sick man did not like his medicine. I was walking in the garden.

First, find the subject; then, see what is told about the subject, and you will have the predicate verb. In the first sentence who was acting? Who did something? *The teacher*. *Teacher* is the subject. What did the teacher do? *Taught*. *Taught* is the word that tells something; it is the predicate verb. What did the teacher teach? *Arithmetic*. *Teacher* is the subject of this little sentence, for it is the word that tells what we are talking about. *Taught* is the predicate verb, for it is the word that tells or asserts something about the subject. *Arithmetic*

is the object, for it completes the meaning of the verb. Diagram the sentence.

teacher | taught | arithmetic
the

By examining the second sentence we find that *butterfly* is the subject, and *flew* is the predicate verb. We see that there is no object, for *flew* completes the meaning without the help of any other word. *Lazily from flower to flower* tells how the butterfly flew, but this group of words is not necessary to complete the meaning of *flew*.

butterfly | flew
the lazily
 from | flower
 to | flower

The diagrams for the other three sentences are also given :

bees | were gathering | honey
the

man | did like | medicine
the not his
sick

I | was walking
 in | garden
 the

In the sentence, *the sick man did not like his medicine*, the verb is *did like*; but this assertion is immediately negated by *not*. *Not* has a very important and common use. It turns the meaning of the verb completely around. *Not* is a negative adverb, so closely connected with the verb that it seems a part of it. It is, however, merely an adverb, and it is written below the verb in the diagram like any other adverb.

In three of the five sentences just studied the verbs need objects to complete the meanings. The complete thoughts, or meanings, are *taught arithmetic*, *were gathering honey*, *did not*

like medicine. In the other two sentences the meanings of the verbs are complete within themselves—the *butterfly flew*, *I was walking*.

Find ten predicate verbs in your reader. Have they objects? Diagram the sentences; or, at least, diagram the subject, predicate verb, object, and the simpler modifiers that you know how to place in a diagram.

Put the following verbs into sentences, using any of their forms, and completing the meaning with an object whenever it is needed:

spring	drink	buy	speak	forget
blow	swim	do	fly	go
come	write	set	sit	shine

You may find that a verb may take an object or it may be complete without one, as: The girl *writes* easily; the girl *writes letters*.¹³

A verb that requires an object to complete its meaning is called a transitive verb. *Transitive* is from the Latin and has in it the meaning of *passing over*. When used about a verb, *transitive* means that the thought of the verb passes over to an object. A verb that does not take an object is called an intransitive (not transitive) verb.

Use each of the following verbs in two sentences; first, without an object; then, with an object:

sing	drink	speak	teach	drive
steal	eat	hide	swing	

PRONOUNS AS OBJECTS OF VERBS

When a pronoun completes the meaning of a verb, its objective form should always be used. Make a list of the objective pronouns. Select from the lists of verbs already given any ten that may take objects. Write sentences using them with pronoun objects, as: The boys *hid him* in the barn; the boys *hid him and me* in the barn.

NOUNS

Write the plurals of the following nouns:

By adding *es*—glass, ax, branch, dish, ditch, hiss.

By adding *s*—egg, dog, horse, barn, wagon.

If *s* can be added without making an additional syllable, *s* only is used to form the plural, as, *egg, eggs*. But if *s* does not unite easily with the last letters of a word and a new syllable must be formed, *es* is added, as, *ditch, ditches; fish, fishes*. There is always this need of a new syllable when a word ends with *s, x, z, sh, ch, zh*; and such words take their plural in *es*.

When a noun ends in *o* the plural is sometimes formed by adding *s*, sometimes by adding *es*. Write the plural of the following nouns according to the directions given:

ADD *s*

piano
solo
alto
soprano
chromo

ADD *es*

buffalo
hero
volcano
mosquito
potato
tomato
negro

Where there are rules to guide in spelling plurals correctly, learn them carefully, say them over many times, and write many words as illustrations of the rules. There are no satisfactory rules for words ending with *o*, so write the singular and the plural of every noun that you find ending in *o*, until you know whether it takes *s* or *es*. In order to be perfectly sure of the plural forms for all nouns that do not come under the rules, it is best to look them up in the dictionary.¹⁴

Fifteen nouns that end in *f* or *fe* form their plurals by changing *f* into *v* and adding *es*; calf, calves; knife, knives. They are the following:

beef
calf
elf

half
knife
leaf

life
loaf
self

sheaf
shelf
thief

wharf
wife
wolf

Make a list of them, writing their plurals in a second list. Use both the singular and plural forms in sentences.

Make a list of one hundred nouns from any books or from observation, writing their plurals in a second list.

PRONOUNS

PERSONAL PRONOUNS IN THE POSSESSIVE CASE

Many persons say "hisn," "hern," "ourn," "theirn," "yourn." There are no such words in the English language. They are incorrect forms used by those who are either ignorant of the correct word or who are too negligent to correct what they know to be a mistake. Say *his, hers, ours, theirs, yours*. Write five sentences for each of these possessive pronouns, as: This book is hers; yours is on the table.¹⁵

ADJECTIVES

An adjective is a word that modifies a noun. Any modifier of a noun has the nature of an adjective. A word that modifies a noun is called an *adjective*. A phrase that modifies a noun is called an *adjective phrase*. A clause that modifies a noun is called an *adjective clause*.

Use the following phrases to modify nouns: Of stone, of wood, of iron, of gold, of songs, of blackberries, for books, for clothes.

Change the wording so that the phrase is expressed by one word, an adjective, as: A house of stone, a stone house.

Use the following clauses to modify nouns: Who had lost his hat; which had no arms; that I had given away; of whom the men spoke.

Select from any book ten simple sentences. Add adjectives, adjective phrases and adjective clauses to the nouns.

PREPOSITIONS

CAREFUL USE OF CERTAIN PREPOSITIONS

Many persons say, "I got off of the car." *Off* should not be followed by *of*. Say *I got off the car*. Use *off* as a preposition in nine sentences.

Beside and *besides*. *Beside* means *by the side of*. *Besides* means *in addition to*. Who sat beside you in the car? No one was there besides me. Use *beside* in five sentences; *besides* in five.

Of. *Of* is often used so loosely that its meaning becomes uncertain. *The artist gave his picture to the city because of the love of the citizens*. What is meant—the artist's love for the citizens, the citizens' love for the artist, or the citizens' love for their city? "The love of the citizens" really means *the citizens' love*, for *of* is often used as a substitute for the possessive case. Write the sentence given above so that one of the meanings shall be clearly expressed.

Use in sentences the following phrases with *of* as substitutes for the possessive case:

Love of my mother, hopes of my friends, words of the children, efforts of the citizens, as: This property came to me because of the love of my mother (because of my mother's love).

Use the following in sentences: Love for my mother, hopes for my friends, words for the children, efforts for the citizens.

Make a list of fourteen sentences in which you or some one else uses *of*. Study them carefully to see if *of* is meant; if not, put in the preposition that is really meant by the speaker.

Make a list of twelve sentences in which *for* is used. Study them carefully to see if the exact meaning of the speaker is expressed; if not, put in the preposition that the meaning requires.¹⁶

CONJUNCTIONS

Use the following words in sentences: while, since, because, as if, although, in order that, for, if, as.¹⁷

He went while I was waiting. I went because my mother told me to go. The horse acted as if it was afraid.

You already know that *I went* is one sentence, and that *my mother told me to go* is another; but the two belong together,

for the second modifies the first by telling *why* I went. It is an adverbial clause, modifying the verb *went*, and it is introduced by an adverbial conjunction *because*.

The words in the list at the beginning of the lesson are *conjunctions*. Do you know what a railway *junction* is? It is the place where two or more railway lines come together, usually a main line and one or more branch lines. Where sentences meet through a conjunction, one is generally the principal clause, or the main part of the sentence; and the others are dependent clauses, or the branch parts of the sentence. When two or more sentences are thus brought together by a conjunction, they make one sentence, and each part is called a clause. In your sentences, written to use the conjunctions at the first of this exercise, underline twice the principal clauses and once the dependent clauses.

In your own words tell what you understand by a *conjunction*; by a *sentence*; by a *clause*; by a *principal clause*; by a *dependent clause*.

Does a clause have a subject and a predicate verb? May it have an object? Does it make complete sense by itself, or does it depend upon another clause?

Is a sentence a complete thought? May a sentence have more than one clause? May a sentence have more than one subject? May it have more than one predicate verb? If so, is one subject more important than another subject? Is one predicate verb more important than another predicate verb? Would the important subject and verb be in the independent or the dependent clause?¹⁸

In any book find ten sentences, each of which has an independent and a dependent clause.

SENTENCE STRUCTURE

Harold said I will not go if I can help it

I will go if you will he answered

There is your hat said the boy I will get it for you.

Here Mary are your books said her mother come and get them

What is lacking in the preceding sentences? Put it into them.

In the first sentence *Harold* is the subject and *said* is the predicate verb. What did Harold say? *I will not go if I can help it*. The whole clause completes the meaning of the verb. That is, a clause may be the object of a verb, in the same way that a noun or pronoun may be the object of a verb. *Harold said* is the independent clause in this sentence, and *I will not go if I can help it* is the dependent clause. This is too complex a sentence for you to diagram as yet, for you have learned to diagram only simple sentences; so write the clause that is used here as the object of the verb on a line after the verb.

Harold | said | I will not go if I can help it

A sentence in which there is an independent clause and a dependent clause is called a complex sentence.

A sentence that has but one subject and one predicate is called a simple sentence.

Find the independent and the dependent clauses in the other three sentences given at the beginning of this exercise. How are all of these dependent clauses used? How would you diagram them? All of these sentences are complex. Why? There is never more than one independent clause in a complex sentence, but there may be several dependent clauses in one sentence. Then it is indeed a complex sentence for children. Look up the meaning of *complex* in the dictionary. It will be very easy for you to write complex sentences of your own composing, for if you use any one of the adverbial conjunctions given in the preceding lesson to introduce a clause, you will write a complex sentence.

Write sentences using *while*, *as if*, *when*, *although*.

Doubly underline the principal clause. Underline once the dependent clause. You have a complex sentence, because you have one with an independent and a dependent clause.¹⁹

PARAGRAPH STRUCTURE

If you examine a book you will notice many divisions of its printed matter. There will probably be divisions into chapters; the chapters will be divided into many paragraphs; and the paragraphs will be made up of sentences. Turning the thought around, so as to look at it as it would seem to us if we were writing, we would say: Sentences are put together into paragraphs; many paragraphs make a chapter; many chapters make a book.

A little thought and observation make clear the reason for all these divisions. A complete story is about a long series of events that, perhaps, covered many years. A chapter is generally about one important event that is made up of many smaller occurrences. Each of these smaller occurrences has a paragraph, or perhaps two or three paragraphs, to itself. In every paragraph there are generally several thoughts, each of which usually makes a sentence. In a conversation, what one person says is frequently contained in one sentence; such a sentence should be a paragraph by itself.

Study the way in which some interesting book for children is written. There are many chapters, each of which is probably a little story about one of the events that make up the whole story. Make an outline of the names, or titles, of the chapters, and notice how one chapter leads into the next. Then study any one of the chapters to see what the paragraphs are about, and make an outline of what you think are their headings. Read over these headings and notice how steadily the story moves forward, every paragraph carrying on the thought of the preceding one and opening up the thought of the one that follows. Now read over the chapter to see how closely the story follows the headings of the paragraphs, and how the chapter holds together from beginning to end in a complete little story of its own. Next, select any paragraph and see how it is built up of thoughts expressed in sentences. Make an outline of what might be headings for these sentences. Notice how the thought

of every sentence in this paragraph has an important bearing on the thought of the complete paragraph. Notice, also, how the story of the paragraph moves forward with every sentence.

A sentence should have but one complete thought. The sentences that belong together should make a paragraph. The paragraphs that belong together should make a chapter. The chapters that build up a story should be the only ones to make that story. It is often as important a part of writing to know what to leave out as to know what to put in. Be careful about both.

One paragraph is distinguished from another by the indentation at the beginning, and by the fact that the last line is often incomplete. Notice the paragraphs on any printed page, and indent yours in about the same manner. There is no rule about length, except to put together the sentences that build up one thought. By going to one extreme or the other, children and inexperienced writers make two mistakes: They either make a paragraph of almost every sentence, or they put a whole letter or composition into one paragraph. Do not leave either your paragraphing or your punctuating to be put in after the writing is finished, but learn to do both as you write.

Write a conversation heard on the playground, making the divisions into paragraphs.

COMPOSITION

Write a story suggested by the following phrase: On a slippery old log.

Write about some accident that you have seen. It may have been a big one or a little one; a serious one or a comical one. Whatever it was, describe it so that anyone can see it as you did, and can share your feelings, whatever they were.

Have you ever looked and looked for a word in the dictionary, wondering why you could not find it? Tell about some such experience.

Write the story of some poem that you have read recently. You can not make it so beautiful as the poem, but make the story interesting. Do not try to repeat the words of the poem unless you make a direct quotation from it.

Write about one of your games. Try to tell it as you would to some friend who wished to play it with you.

Write a story suggested by the words: The girls were on the back porch ironing.

Think of some yard you know. Is it well kept or in disorder? Does it look as if some one enjoyed it, or is it neglected? Write about this yard, perhaps also telling how it might be improved.

FOURTH MONTH

SUMMARY OF SUBJECTS		Number of Lessons
VERBS		3
Conjugation of be		
Shall and will		
Contractions		
NOUNS		1
Uses, or cases		
Nominative		
ADVERBS		1
Modifying adjectives		
INTERJECTIONS		1
COMMON ERRORS		2
Contractions		
SENTENCE STRUCTURE		3
Complex sentences		
Adjective clauses		
Adverbial clauses		
PARAGRAPH STRUCTURE		1
Rearrangements		
COMPOSITION		8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

There is, perhaps, no verb in the English language that is spoken more frequently than the little verb *be* in some of its forms. Men began, thousands of years ago, to use it, making new parts of the verb as they were needed. Language developed slowly through the centuries, so these parts came irregularly, and *be* grew naturally into one of the most irregular verbs in our language. It is a pleasure to think of the thousands of years that this word has been in use in the world, and of the many men, women and children who have helped it to assume gradually its present forms.

Sixth-grade children can readily learn to use correctly all of the everyday forms of *be*; and they will learn them most easily from a table, or *conjugation*. There follows part of the conjugation of *be*:

PRESENT TENSE		PRESENT PERFECT TENSE	
Singular	Plural	Singular	Plural
1. I am	1. we are	1. I have been	1. we have been
2. you are	2. you are	2. you have been	2. you have been
3. he is	3. they are	3. he has been	3. they have been
PAST TENSE		PAST PERFECT TENSE	
1. I was	1. we were	1. I had been	1. we had been
2. you were	2. you were	2. you had been	2. you had been
3. he was	3. they were	3. he had been	3. they had been
FUTURE TENSE		FUTURE PERFECT TENSE	
1. I shall be	1. we shall be	1. I shall have been	1. we shall have been
2. you will be	2. you will be	2. you will have been	2. you will have been
3. he will be	3. they will be	3. he will have been	3. they will have been

From this conjugation it can be seen that a verb has a plural and a singular form as have a noun and a pronoun. The plural of *is* is *are*, of *was* is *were*, of *goes* is *go*, and wherever the subject is plural the verb should be also. *Men* is plural, so we should say, *the men were*, *the men go*, not, "the men was," "the men goes." There is a peculiarity about *you* that leads to many mistakes. *You* is used in speaking to one person or to more

than one, but it is always considered plural and its verb should be plural. We should say, *you were, you go*, not “you was,” “you goes.”

Use *you were* in nine short sentences, sometimes meaning one person, sometimes more than one. Use *we were* in fifteen short sentences. Use *they were* in ten short sentences.

SHALL AND WILL

Will is often used incorrectly for *shall*. *I shall* and *we shall* mean that something is going to be done naturally or as a matter of course; *I will* and *we will* show determination. *I shall be at home to-morrow* means that I am going to be there. *I will be at home to-morrow* means that I am determined to be there. Usually, the words *am going to* can express this meaning of *shall*, and *am determined to* can be used in place of *will*.

Think of ten things that you are going to do, to make or to give away, and tell about each in a sentence using *shall*, as: I shall give you a watch for Christmas.

Think of ten things that you ought to do and that you are determined to do, and express each in a sentence using *will*, as: I will remember to close that door quietly. If you say, *I shall remember to close that door quietly*, what is the difference in meaning?²⁰

CONTRACTIONS

Certain words in our language are often shortened, as in saying “I’m” for *I am*, “we’re” for *we are*. Many of these shortened forms, “contractions” as they are called, are proper and in good usage; but some are very inelegant, or it may be that they can not be formed from the words whose places they take. There are several of these inelegant expressions in the common contractions for the different forms of the verb *be*. They are seen most readily by giving the conjugation. Complete the partial conjugations given on the next page and note carefully what is said about incorrect and inelegant “contractions.”

PRESENT TENSE

**I am
you are
he is**

**I'm
you're
he's**

**we are
you are
they are**

**we're
you're
they're**

**I am not
you are not
he is not**

**I'm not
you're not
you aren't
he isn't**

**we're not
you're not
they're not**

**we aren't
you aren't
they aren't**

PAST TENSE

**I was not
you were not
he was not**

**I wasn't
you weren't
he wasn't**

**we were not
you were not
they were not**

**we weren't
you weren't
they weren't**

FUTURE TENSE

**I shall not be
etc.**

**we shall not be
etc.**

PRESENT PERFECT TENSE

**I have not been
etc.**

**I haven't been
etc.**

**we have not been
etc.**

**we haven't been
etc.**

PAST PERFECT TENSE

**I had not been
etc.**

**I hadn't been
etc.**

**we had not been
etc.**

**we hadn't been
etc.**

FUTURE PERFECT TENSE

**I shall not have been
etc.**

**we shall not have been
etc.**

Do not use "aint" or "haint" for *I'm not* or *he isn't*. It is inelegant to use "wa'n't" for *was not* or "sha'n't" for *shall not*. Do not use "aint been" or "haint been" for *haven't been* or *hasn't been*. Do not use "sha'n't have been."

"Won't" is a common and allowable contraction for *will not*, although it is formed irregularly.

Notice ten sentences in which "aint" or "haint" is used, and write the sentences correctly.

Notice ten sentences in which “wa’n’t” is used. Correct them.

Notice nine sentences in which “sha’n’t” is used. Correct them.

Notice nine sentences in which “aint been” or “haint been” is used. Correct them.

Notice in your own conversation or that of others five sentences for each of the following, and write them: I’m, we’re, you’re, wasn’t, weren’t, hasn’t been, haven’t been.

NOUNS

CASES

Nouns have cases, or uses, in sentences. In the sentence, *the boy has been in San Francisco*, *boy* is the subject; in *I saw the boy*, *boy* is the object of the sentence; in *the boy’s hat is on the table*, *boy’s* shows possession or ownership. The subject of a sentence is in the *nominative case*; the object of a verb or a preposition is in the *objective case*; a noun that shows possession is in the *possessive case*.

In the following sentences find the nouns that are in the nominative case, or that are used as the subjects:

The horse is lying on the ground. The post-office burned last night. The dentist has forgotten to lock his office door. The flagstaff is thirty feet high.

Every sentence must have one subject, and it may have more than one. In *John came with me*, *John* is the subject. In *John and his sister came with me*, *John* and *sister* are the subjects. In *John, who has been sick for a year, came home with me*, there are really two sentences, so connected as to make one. A sentence that is a part of another sentence is called a clause. *John came home with me* is one clause; *who has been sick for a year* is another clause. *John* is the subject of the more important clause; *who* (meaning John) is the subject of the dependent clause.

Use the following words as subjects of sentences: baby, bird, engine, bridge.

Use the following as subjects, remembering that you will have two clauses in each sentence; the noun will be the subject of the important clause, and the relative pronoun will be the subject of the dependent clause:

The book, which; the man who; the dog that; the lady who; the bird which; the baby that; the engine that.

Turn to any story in your reader and pick out the subjects of five sentences. If there are two clauses in any sentence, find the subject of the important, or independent, clause; then find the subject of the dependent clause.

In what case is the subject of a sentence? May a sentence have more than one subject? What is meant by a clause? What do you understand by the important, or independent, clause? What do you understand by a dependent clause? Do both clauses have subjects and predicates? Why are they not both independent sentences?

ADVERBS

An adverb is often used to modify an adjective. Notice in the following sentences how the adverbs strengthen or limit the adjectives:

Mollie is a pretty girl; Mollie is a *very* pretty girl. That boy is blind; that boy is *almost* blind. That mountain is high; that mountain is *not* high; that mountain is *five thousand feet* high.

Use the following adjectives in sentences, and then put adverbs with them: happy, charming, faithful, full.

Select ten adjectives from your books or from conversations. Use them in sentences, and then modify every adjective by an adverb.

INTERJECTIONS

An interjection is a word or a group of words that expresses strong emotion or surprise. If the emotion is very great, the interjection is set off from the rest of the sentence by an exclamation point; if it is not very great, a comma may be suffi-

cient. Sometimes a complete sentence is an interjection; but it is then called an exclamatory sentence, and an exclamation point is placed at the end. If there is an interjection in an exclamatory sentence, it is set off by a comma.

Halloo! Alas! Oh! are interjections. Many verbs are used as interjections, as: See! Come! Stop! Use these interjections in sentences, not forgetting the exclamation points.

Make a list of several interjections that you may hear used or that you can think of. Notice if any of them are verbs or nouns.

What a storm this is! Notice how this sentence resembles an interjection by expressing emotion. It is an exclamatory sentence, and is followed by an exclamation point. An exclamatory sentence is often begun with an interjection, as: Gracious, what a storm this is!

The meaning of the word *interjection* is, *thrown into the midst of*. Consequently, any word or group of words used as an interjection has no grammatical connection with the rest of the sentence, although it may add greatly to the intensity of thought. In a diagram an interjection stands at one side without any connection with the rest of the sentence.

Help! I am drowning!

Help
I | am drowning

Write ten sentences, each with an interjection somewhere in it. Diagram five of these sentences.

COMMON ERRORS

Write three sentences for each of the following:

He doesn't, my father doesn't, she doesn't, the horse doesn't, the tree doesn't, the bird doesn't, the child doesn't.

Use the names of five persons you know with *doesn't*.

Write three sentences for each of the following plural subjects, using *don't* in each sentence:

The horses don't, the birds don't, the rosebushes don't, the children don't, they don't, we don't, you don't.

Use *don't* with each of the following, telling why it is correct instead of *doesn't*: I, you, we, they, men, gardens.

Write the negative form of the conjugation of the present tense of *do* with the contractions, so as to show where *don't* and *doesn't* should be used, as:

1. I do not
etc.

I don't

1. We do not
etc.

we don't

Write sentences in which you use the following words as subjects with *is not* or *isn't*, telling why "aint" or "haint" is incorrect:

Table, chair, my brother, he, dog, Uncle George, bird, road, poppy, clock, step-ladder.

Look up in the dictionary the meaning of *awful*, *beautiful*, *gorgeous*, *splendid*, *terrible*. Use each word in three sentences, giving each its correct meaning. Notice your own speech for expressions like "awful easy," "terrible hard," "splendid pie," "a gorgeous dress," "beautiful milk." Correct them by using adjectives and adverbs that are in harmony with the thought. Make a list of twenty similar extravagant expressions, and correct them.

SENTENCE STRUCTURE

COMPLEX SENTENCES

ADJECTIVE CLAUSES

Write sentences about the following nouns, using in them clauses introduced by *who*, *which* or *that*: Elephant, inkwell, piano, lamp, pear tree, aunt, minister, children, policeman, railroad train.

Are the clauses adjective or adverbial in their nature? How do you know? What is a clause? Does the use of clauses make

any difference in your language? Are your sentences any better in sound or meaning? Can you express your thoughts any more fully or plainly by the use of clauses? Why? Why do you not use commas to set off a clause introduced by *that*? Why do you often set off by commas clauses introduced by *who* or *which*?

COMPLEX SENTENCES ADVERBIAL CLAUSES

Use the following adverbial conjunctions in sentences: whenever, although, when, provided; as:

The dead leaves filled the corner of the garden whenever the wind blew from the south. The principal thought, or clause, in this sentence is, *the dead leaves filled the corner of the garden*. It is the independent clause because it can stand by itself. *Whenever the wind blew from the south* is not so independent, for it needs another thought to make its meaning clear. It is, therefore, the dependent clause. When was the corner filled? *Whenever the wind blew from the south*. The clause modifies *filled*, and is an adverbial clause because it modifies a verb. An adverbial clause is diagramed like an adjective clause except in the way in which the connecting word is written. *Whenever* acts both as an adverb and as a conjunction. As an adverb it modifies *filled*, under which it is written; as a conjunction it connects the two clauses, and this connection is shown by a continuous, slanting line from *whenever* to the verb of the independent clause. Look at the following picture, or diagram, for it is plainer than words:

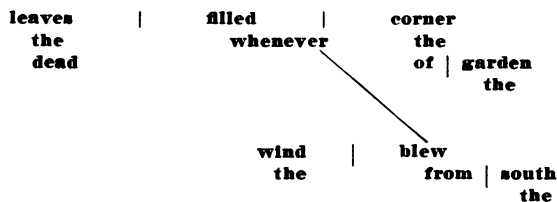


Diagram the sentences that you wrote with the adverbial conjunctions, *whenever, although, when, provided*.²¹

THE ADVERBIAL CONJUNCTION *AS IF*

There is one conjunction that you should use in short sentences many times in order to work out an error that is very widespread. It is *as if*. Many persons say, "It looks like it will rain," when they should say *it looks as if it will rain*. *It looks* is one clause, *it will rain* is another clause. They are joined together in a short, complex sentence, but they must be joined by a conjunction, not by a preposition. *Like* is a preposition. It unites words, but not clauses nor sentences; so it is wrong in all sentences like the one given above, which should be, *it looks as if it will rain*. Complete the following sentences by using *as if* to connect the clauses:

He looks—he had been sick. He acted—he was angry. It looks like a storm.—(Does this sentence need correction? Are there two clauses to be connected, or is *like a storm* a prepositional phrase in which *like* is used correctly?) It looks—it will storm. The violets look—they needed water. The boy cried—he had lost all his friends. The girl shouted—she had gone mad. It looks—it will freeze tonight. You look—you want to come with us. The boy looks like his father.

Like is often used incorrectly in the place of *as if*, but *as if* is never used for *like*. Notice the following sentences where *like* is used correctly as a preposition:

This book is like mine. It feels like a storm to-night. The boy whistled like a bird.

Diagram of the conjunction *as if*:

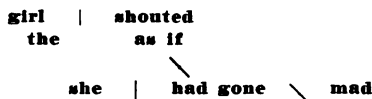
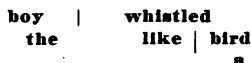


Diagram of the preposition *like*:



Notice the conversations around you, and your own as well. Make a collection of at least ten sentences where *like* is used correctly; that is, as a preposition with its object.

Make a collection of five sentences where *like* is used incorrectly; that is, as a conjunction. Correct these errors by using *as if*.

Write twenty sentences using *as if* where *like* is often used incorrectly.

In any ten of the sentences that you have thus collected underline once the dependent clause, and twice the independent clause.²²

Diagram five sentences with *like*, five with *as if*.

PARAGRAPH STRUCTURE

Each group of sentences below is a paragraph, but the sentences have been disarranged. See if you can make of them sensible, enjoyable paragraphs, united as a whole in a complete story.

So the lords and their little children and tenants lived happily until one Michaelmas night (the first sentence). The lords were delighted with his tales, as they sat round the fire after supper, and at length the Lord of the White Castle, who was very curious, asked the stranger what was the greatest wonder he had seen in all his travels. He had seen many strange sights and countries, and like most people he enjoyed telling his travels. As they were all feasting in the hall of the White Castle, there came a traveler to the gate, who was welcomed and feasted as usual.

When she wants more yarn she cuts off her own gray hair, and it grows again so quickly, that though I saw it cut in the morning, it was out of the door before noon. And, only the way is so long and so dangerous through that wide forest full of boars and wolves, some rich lord like you might buy it for a mantle. She told me it was her purpose to sell the cloth, but none of all who came that way had yet bought any, she asked so great a price. The most wonderful sight that I ever saw, replied the traveler, was at the end of yonder forest where in an ancient wooden house there sits an old woman weaving her own hair into gray cloth on an old crazy loom.

Being a prudent man, this lord replied that travelers' tales were not always to be trusted, and earnestly advised him against undertaking such a long and dangerous journey, for few that went far into the forest ever returned. All who heard the story were astonished; but when the traveler had gone on his way, the Lord of the White Castle could neither eat

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nor sleep for wishing to see the old woman that wove her own hair. The Lord of the White Castle had a steward who had served him many years, and his name was Reckoning Robin. At length he made up his mind to explore the forest in search of her ancient house, and told the Lord of the Gray Castle his intention. However, when the curious lord would go in spite of all, he vowed to bear him company for friendship's sake, and they agreed to set out privately, lest the other lords of the land might laugh at them. To him he said:

Robin, I am going on a long journey with my friend. Be careful of my goods, and be kind to my little daughter until I return.

Write a story that you have read or heard recently. Before beginning to write, make a list of the subjects of all the paragraphs. This should be a very short story, with not more than three or four paragraphs. More would be confusing.

COMPOSITION

Write about a storm that you once saw. Tell how it came on, whether much rain or snow fell, whether any damage was done, whether or not you were afraid, and what the men and women did who were out in the storm.

Reproduce part of a history story that you know. First, select thoughtfully what you wish to write about, and decide what you are going to leave out, so that your paper will not be too long. Then write the part that interests you and that you know well. Do not start on so long a subject that you will not have time to finish your paper.

Think about some domestic animal that you like. Then narrate something it does, knows or has been trained to do.

Study a picture and write about it. If there are no pictures in the school room, or if you have written about all of them, find one at home that suggests a story to you and write that story.

Write a story suggested by the following group of words: ladder, window, broken, fell.

Write a conversation that you have heard recently. Bring in questions, answers, exclamations, just as they occur in conversation. Remember, that every time the conversation changes from

one person to another a new paragraph must be commenced. Be careful with the punctuation.

There follows a paper exactly as it was written by a sixth-grade girl after studying a copy of the great painting by Raphael, the "Sistine Madonna." It is an excellent paper. The thought is good, the picture had been studied sympathetically, the language is well chosen for a sixth-grade child. Naturally, there are errors; the paper would not be childish without them. But they can be corrected, and so the paper that is already good can be made better.

First, read the description for the pleasure to be found in it, having, if possible, a copy of the picture at hand. (The little Perry pictures of this and of many other masterpieces can be had for one cent each.) Then read the paper a second time, and perhaps a third, to see if you can improve it. Do this as sympathetically as you would work over one of your own papers.²³

THE SISTINE MADONNA

This picture, painted four hundred years ago by a noted Italian artist named Raphael, is called Sistine Madonna, and is of a mother, her child, two saints, and two cherubs.

The peaceful holy look upon the mother's face is more beautiful than any other expression ever portrayed.

She seems to be descending from heaven with her precious burden for she is surrounded by clouds and a slight breeze seems to ruffle her garments.

The child is unclothed.

Beside her are two saints in the attitude of prayer.

Below her are the two cherubs, who in life were the children of a poor laborer. Raphael was walking through the poorer class of dwellings in a city, one evening, when he saw through the open door of a hut two children saying their evening prayers. Their faces looked so angelic that he sketched them into his picture.

As you look, cherubs faces meet your gaze until they gradually grow dimmer and dimmer until they fade entirely away.

The picture hangings are of a rich deep purple and gold and should these curtains be dropped nothing could be seen of the picture.

The city of Dresden, Germany bought it for fifty-thousand dollars and it now adorns a small room in an art gallery. As you enter a great hush is observed, and, as you see the picture you do not wonder at the silence.

Make an outline of the paragraph headings.

What is the first paragraph about? The four short paragraphs that follow should be one, for they are all about one person. The one sentence about the child should be a part of the same paragraph. The third paragraph should be about the two cherubs at the bottom of the picture. Where the picture is now and how it is hung make another paragraph subject. The outline of paragraph headings will then read as follows:

General description of the picture

The mother

The cherubs at the bottom of the picture

The many cherub faces in the background

Present location and hanging of the painting

After arranging the paragraphs, study the sentence structure, and make all necessary changes in the wording. Should all the first paragraph be one sentence, or are there two distinct thoughts in it? The one sentence in the third paragraph is about the look on the mother's face. The next paragraph begins with *she*, referring to *mother*. It is not a strong beginning for a paragraph, especially as there are four nouns to which a pronoun might refer; use *mother* to begin this sentence, and put the sentence in the paragraph where it belongs. Where does the sentence belong that begins, *beside her were two saints*? The sentence about the child should not stand alone. Connect it with the preceding sentence; as, *the child in her arms, etc.*, so as to make the thought about the child a part of the description of the mother and her appearance.

At the beginning of the paragraph about the two cherubs use the noun *mother* in place of the pronoun *her*. A pronoun is generally a weak beginning for a paragraph. This might read, *below the mother and her child, etc.* Would you say "sketched them *into* his picture" or *in* his picture? We might say, *put them into*. Do you see why?

A number of commas are omitted; can you put them in?

Rewrite the paper.

FIFTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	2
Singular and Plural	
There was and there were	
NOUNS	1
Objective case	
PRONOUNS	2
Relative	
Who, which, that	
Case	
ADJECTIVES	2
Comparison	
PREPOSITIONS	1
Distinctions in meaning	
Use	
COMMON ERRORS	1
Ought	
PUNCTUATION	1
Quotation marks	
SENTENCE STRUCTURE	2
Complex sentences	
Adjective clauses	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

SINGULAR AND PLURAL FORMS

The plural forms of nouns are learned early in life and are used correctly by even little children, for it is as necessary to speak of *two children* as of *one child*, of *boys* as of a *boy*, of *women* as of a *woman*. The plural forms of verbs, however, are not so noticeable, and many mistakes are made in their use. How often such a verb as *goes* is used, as: he goes, my father goes, the laundryman goes. As a result, the singular *goes* slips into the plural, where it does not belong; and we hear "they goes" for *they go*, or a similar error. A few verbs are given below in the present tense to show the difference between the singular and the plural forms in the third person:

SINGULAR	PLURAL	SINGULAR	PLURAL
1. I grow	we grow	1. I go	we go
2. you grow	you grow	2. you go	you go
3. he grows	they grow	3. he goes	they go
1. I am	we are	1. I sing	we sing
2. you are	you are	2. you sing	you sing
3. he is	they are	3. he sings	they sing

Remember that while a noun generally takes *s* in the plural, a verb generally drops *s* to form *the third person plural of the present tense*. In the sentences that follow fill in the blanks by using the third person, present tense, of verbs chosen from the accompanying list:

School . . . at nine o'clock. The boys . . . how to play baseball. The pupils . . . several songs together. Horses . . . the cold water from the spring. Our dogs . . . meat and vegetables. John and James . . . well. The cherries on our trees . . . rapidly.

sing	grow	drink	begin	take	eat	beat	throw
speak	write	hide	know	forget	do	go	come

Write sentences for all verbs in the list above not used in the sentences given.

THERE WAS AND THERE WERE

There was and *there were* are frequently confused by children, and even by many grown persons. *There was* should be used with a noun or pronoun in the singular; *there were* with a plural form. The mistake is in using *there was* for the plural, as, "there was two birds on the tree." *Birds* is plural, so the sentence should be, *there were two birds on the tree*. *Birds* is really the subject of *were*, as can be seen by leaving out *there*, two birds were on the tree.

Write ten sentences using *there were*. Write five with *there was*.

Write a sentence for each of the following nouns, using *were* as the verb: boys, songs, books, photographs, pictures, houses, engines, envelopes, automobiles. Begin some of them with *there were*.

Write five sentences using *they were*.

Ask ten questions using *were they* or *were* with the nouns in the list given above.

Notice ten sentences in which *was* is used incorrectly for *were*, and correct them.*

NOUNS

OBJECTIVE CASE

A noun is often used to complete the meaning of a verb; it is then called the object of the verb or the object of the sentence. In the sentence, *I have read the book*, *book* is the object, for the thought and meaning of *read* are completed by *book*. What are the objects in the following sentences?

The horse has eaten his oats. The flood washed out the bridge. The merchant has sold the sugar. Governor Bradford and the Pilgrims had a public Thanksgiving. The Indian who brought the letter ate supper with the family. The governor sent back the snakeskin full of bullets.

Turn to your reader and pick out the nouns and pronouns that are the objects of the predicate verbs in any five sentences.

There may be several other nouns and pronouns in the sentences, but find those that complete the meaning of the predicate verbs. A noun or pronoun that completes the meaning of a verb (or of a preposition) is in the objective case.

Write sentences using the following nouns and pronouns as objects of the verbs in the list given below or of any other verbs:

Carpet, chair, hunter, gateway, fencepost, them, us, him, whom, curtain, deer, geranium, florist, clock, her and Mary.

upset
built
hung

planted
laid
told

shot
saw
cut

RELATIVE PRONOUNS

It often happens that a pronoun stands for a noun and also joins to it an explanatory clause, as: The church that stands by the river is very old. *That* is a pronoun meaning *church*, and joining to it the clause, *stands by the river*. As the clause is *related* to the noun, the pronoun introducing it is called a *relative pronoun*. The four simple relative pronouns are *who*, *which*, *what* and *that*. From these four are formed several other relative pronouns, some of which are:

NOMINATIVE

who
which
what
that

POSSESSIVE

whose
whose
....
....

OBJECTIVE

whom
which
what
that

Who is used for persons; *which* is used for animals and things without life; *what* refers to things; *that* is often used for *who* and *which* when the clause is so closely connected to the noun as to seem a part of it, as, *the boy that I saw was blind*. This sentence means that I saw only one boy, and he was blind. *That I saw* is so closely related to *boy* that it becomes a part of its meaning. It is not any boy who was blind, it is *the boy that I saw* who was blind. There may be some difficulty at first in knowing when to use *that*, but you will learn gradually to use *that* when you wish to keep the meaning of the noun restricted to just the one person or object spoken of in the clause.²⁵

The *boy that I saw* was blind (I saw only one boy). The *house that stood on the hill* burned last night (only this one house stood on the hill). The *dog that ran away* belonged to my cousin (it is only the dog that ran away that is mentioned here).

Who and *which* are sometimes used in such clauses, but for the present it is well for you to learn to use *that*.

Fill out the following sentences by putting into each a clause that is part of the meaning of the noun:

The man that . . . was a carpenter. The horse that . . . belonged to my father. The stone wall that . . . was built twenty years ago. The birds that . . . are swallows.

Write five similar sentences of your own composing.

In the following exercise put together two or more short sentences by using relative pronouns and changing the wording to make smooth, easy sentences:

NOMINATIVE RELATIVE PRONOUNS

Who Which That

The wind had blown all night. In the morning it was still rattling the windows and gates.

You are a great traveler. You see all the world. You can tell us wonderful stories of distant lands.

The magic-working cuckoo slept in a hollow log all winter. It came out in the spring to tell men that springtime had come.

POSSESSIVE RELATIVE PRONOUN

Whose

The gate is now shut. The man owns the gate. He owns the large house on the hill.

The lady's dog ran away. She offered a large reward to anyone who would return him.

OBJECTIVE RELATIVE PRONOUNS

Whom Which That

I saw the gentleman. You saw the gentleman.

I saw the tree. The farmer had cut down the tree.

You bought a horse. Your father did not like the horse.

ADJECTIVES

COMPARISON

One apple may be sour, another may be sourer, and a third may be the sourest. This is comparing one apple with another. The comparison is expressed by the adjectives, *sour*, *sourer*, *sourest*. This change in adjectives is called in grammars by the natural name, *comparison*. There are three steps, or degrees. The first step, or the positive degree, is the simple statement; the second step, or the comparative degree, is the comparison of one thing to the one mentioned in the simple statement; the third step, or the superlative degree, is the highest (or lowest) condition of all the things that are being compared. This hill is steep (the simple statement); a second hill is steeper (as compared with the hill in the simple statement); a third hill is the steepest (the highest degree as compared with the hills of which we have been speaking).

Comparison may go up or down.

POSITIVE	COMPARATIVE	SUPERLATIVE
sour	sourer	sourest
sour	less sour	least sour

It is very easy to learn about comparison, but there are a few points to be noticed carefully:

1. Words of more than two syllables are usually compared by using *more* and *most* instead of by adding *er* and *est*, as:

POSITIVE	COMPARATIVE	SUPERLATIVE
dangerous	more dangerous	most dangerous
beautiful	more beautiful	most beautiful
quarrelsome	more quarrelsome	most quarrelsome

2. *Less* and *least* are used to form the descending comparison. Many persons rarely use these two words, but have a roundabout expression for them, as: This hill is not so steep as that one; all the hills are higher than this one. It is simpler to say: This hill is less steep than that one; this hill is the least steep of them all.

3. The rules for spelling should be observed in forming the different degrees of comparison.

4. There are three ways of forming a comparison:

(a) By adding *er* or *est*: sour, sourer, sourest.

(b) By using *more* and *most*: dangerous, more dangerous, most dangerous; and by using *less* and *least*.

(c) By a change of word for the different degrees: good, better, best; far, farther, farthest.

5. Some adjectives can not be compared because the meaning expressed in them is final in itself, as: round, square, wooden, English, one.

Make a list of all the adjectives on any page of a story that you like, and write the comparisons, arranging them as in the lists given above.

The comparative degree is usually followed by *than*, and *other* appears in the same comparison, as: This picture is *larger than any other* in the room; Henry is *taller than any other* boy in the class. It is a mistake if *other* is left out, for that means that Henry is taller than himself even. All of the following adjectives are in the comparative degree; use them in sentences in which you also use *than* and *other*: •

Better, older, more useful, kinder, less poisonous, happier, more comfortable, greener, sweeter.

Many adjectives that do not permit of comparison are often used incorrectly by trying to compare them. It is incorrect to say "my line is straighter than yours." If a line is really straight, it can not be straighter; but one line may be *more nearly straight* than another, or it may be *less crooked*. One circle can not be rounder than another, because round means a circle; but one may be *more nearly round* than another. *Perfect* means that there is nothing wrong in the thing mentioned, so we should not say "more perfect" and "most perfect." Think out for yourself why the following words can not be compared: square, perpendicular, English, equal, straight, dead, perfect.²⁶ Use them in sentences.

PREPOSITIONS

In, into. *In* shows presence within some mentioned place. My brother is in the garden (within it). My brother is walking around in the garden (he is still within its boundaries).

Into shows motion from one place to inside the limits of another. My brother went into the garden (motion from the outside to the inside of the garden).

He has gone *into* the house. I will wait for him in the street while he goes *into* the church. Come *into* the street. Show me what is in the nest. Did the bird take the straw *into* its nest?

In is often used incorrectly for *into*. Make ten sentences using *into*, showing motion from the outside to the inside of some room, city, street, house, forest, river, state, mountain range.

But is often used as a preposition meaning *except*, as: No one came but me (except me). When so used it always governs the objective case; but it is a frequent mistake, made even by persons of education, to use the nominative case after *but* as a preposition, as: "No one came but you and I." "My sister expected no one but he and I." These should be, *no one came but you and me; my sister expected no one but him and me.*

Write the nominative and objective forms of the personal pronouns, singular and plural, as:

SINGULAR		PLURAL	
Nominative	Objective	Nominative	Objective
I	me	we	us
etc.	etc.	etc.	etc.

Write twenty sentences using *but* as a preposition, followed by one or more personal pronouns in the objective case, or by a noun and a pronoun, as:

But you and me; but him and me; but him and her; but Bruce and me; but Henry and us; but him; but them.

COMMON ERRORS

Think of nine sentences in which you or your playmates use "had ought," "hadn't ought," "didn't ought," or "shouldn't ought." Correct these nine sentences by using *ought*, *ought not*, *ought to have*, *ought not to have* in place of the incorrect expressions, as in the following:

I ought to go home right away. That boy ought not to jump upon a moving train. The grocer ought to have delivered our goods in the forenoon. The gatekeeper ought not to have shut the gate so early.

Give seven sentences using *ought not*, and five with *ought*.

Give five sentences with *ought not to have*, and five with *ought to have*.

Do not use the following absurd expressions:

You must *comb out* your hair. Will you *dust off* the chairs? I must *rinse off* my hands. He can not *see out of his eyes*, they are so sore. His head is tied up and he can not *hear out of his ears*. The clerk has been *standing on his feet* all day. The stone *sank down* to the bottom of the stream. The bird *rose up* in the air. Mary forgot to *sweep out* the room. Go, *wipe off your face*, it is covered with perspiration.

We may comb out a tangle, but we would not want to comb out the hair. You may dust the sand off, but not the chair. I may rinse the dirt off, but not rinse my hands off. We can not see except out of our eyes, nor hear but out of our ears, nor stand except on our feet. To sink is to go down; to rise is to go up. A room is swept, the dirt is swept out. The correct forms of the sentences are the following:

You must comb your hair. Will you dust the chairs? I must rinse my hands. He can not see because his eyes are so sore. His head is tied up and he can not hear. The clerk has been standing all day. The stone sank to the bottom of the stream. The bird rose in the air. Mary forgot to sweep the room. Go, wipe your face, it is covered with perspiration.

Find ten similar ridiculous expressions and correct them.

PUNCTUATION

QUOTATION MARKS

The exact words spoken by any person are inclosed by quotation marks: My brother said, "I am here." If the exact words are not given; no quotation marks should be used: My brother said that he was here. If an animal or an object is made to speak like a person (personified), its words are inclosed within quotation marks: The dog says, "Bow-wow!" If a quotation is broken into two or more parts, quotation marks must enclose each part by itself: "If you are coming," said my brother, "I will wait for you."

The name of a book is enclosed within quotation marks. He is reading "Puck of Pook's Hill."

Write five sentences for each of these uses of quotation marks.

Find ten quotations in any book, and explain the use of marks.

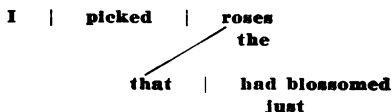
SENTENCE STRUCTURE

COMPLEX SENTENCES ADJECTIVE CLAUSES

I picked the roses that had just blossomed. I saw the man that was talking too loudly. I heard the bird that was singing a beautiful song.

What did *I* do? *Picked* something. What did I pick? The *roses*. *I* is the subject, *picked* is the predicate verb, and *roses* is the object of the first sentence.

What roses are they? The roses *that had just blossomed*. This is an adjective clause, describing *roses*. *That* is a relative pronoun, meaning *roses* and joining to it the descriptive clause. What is the subject of the clause, or what had just blossomed? The *roses*; but *that* stands for *roses* in this clause and is the subject of the clause. Put into a diagram, or pictured, all this is very clear:



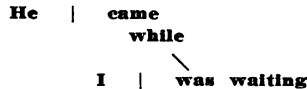
A continuous, slanting line is drawn between *roses* and *that*, the pronoun that stands for it in the dependent clause.

Diagram the other sentences.

COMPLEX SENTENCES

ADVERBIAL CLAUSES

He came while I was waiting. It looks as if it will rain. The violets look as if they needed water. The boy went home because his mother called him.



The dependent adverbial clause is connected with the principal clause by an adverbial conjunction, *while*. This word seems to stand outside both clauses, but it really belongs to both. When did he come? *While* I was waiting. When was I waiting? When—or *while*—he came. *While* introduces the dependent adverbial clause that modifies *came*; it is the first word of the adverbial modifier of *came*. Consequently, it is written under *came* like an adverb. At the same time, *while* expresses the relation between the dependent clause and the independent clause. He came *while* (not *because* nor *whenever* nor *before* nor *although*, but *while*) I was waiting. Consequently, *while* is joined to the dependent clause by a continuous, slanting line.

Diagram the other sentences given at the beginning of this exercise.²⁷

COMPOSITION

Write about some game that you enjoy frequently at school or about some amusement that you have at home. If the whole game is a long one, tell about any one of its incidents.

Write a real or an imaginary story about a bootblack.

Write about some narrow escape that you have had. Perhaps it was from what might have been a serious accident, or perhaps it was some funny little event.

Write a story or a description suggested by the words, *all along the river bank*.

Reproduce an interesting story from any of your recent reading.

There follows a paper just as it was written by a sixth-grade girl. She would probably have made some changes and improvements if she had been given a chance to work over her paper.

THE PLAYGROUND AT RECESS

The playground was overrun by children of all sizes. Some boys were having a great game of "leap frog" in one corner. Roars of laughter came from that corner and drifted to all the other parts of it because leap frog is such a funny game especially when a little boy tries to leap over a big boy.

At one side a number of children were playing the good old game of "hide and seek." Jennie Green was "it," and great was the merriment of the hidden children when they all "got in free," and Jennie was "it" again.

Three girls were playing jack-stones on the sidewalk. Jack-stones is an exciting game when the players are all experts. It is so much fun to go clear through to the proof of the game and then miss.

Others were playing various games such as "Prisoner's Base," ball or hopscotch. After twenty minutes of noise and fun the whistle blew and the children marched to their rooms to begin studies again.

What is the evident basis for the division into paragraphs? Is it a good one? The names of some of the games are inclosed by quotation marks; they should be used for all of the games or for none. It is probably in better taste to use them for none; but why is it right to use them for "it" and "got in free"? In the first paragraph there are the words, "to all other parts of it." It is easy to see to what *of it* refers, but is it really clear from this wording? Would it not be better to use a noun in place of *it*? Are all the necessary commas used? Are there any two sentences that it might be better to put together with some connecting word?

SIXTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	2
Use of subjunctive were	
NOUNS	1
Possessive case	
PRONOUNS	2
Relative	
ADVERBS	1
Use of words, phrases, clauses	
CONJUNCTIONS	2
And, but	
COMMON ERRORS	1
These kind and those kind	
SENTENCE STRUCTURE	2
Coördinate parts	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

Ordinarily we say, *I was, he was, the earth was*; but there are times when we say, *I were, he were, the earth were*. This seems strange, but you will understand it readily. *If I were you I would go home before it rains*. I am not you, so *were* is used in place of *was* to show that the statement is not a fact. There follow a few sentences to show this use:

If he were here, we would sing all the songs we know. If the earth were flat, ships might sail off over its sides. If the canary were mine, I would give it to you.

Think of five sentences similar to these, where you mention something that is not a fact, followed by telling what would happen if the first part of the sentence were real. Use *were* in the unreal clause and notice that it begins with *if*.

Complete the following sentences:

If the vase were not broken If my new dress were finished
. If my father were at home If my mother were not sick
. If I were in San Francisco,

Do not confuse this use of *were* with the correct use of *is* and *was*. *If my father were at home, I would ask him to let me go with you*, means that you know your father is not at home and you can not ask him the question. *If my father is at home when I get there, I will ask him if I may go with you*, means that your father may be at home but you do not know whether he is or not. *Were* is used with a singular subject when we know that what is stated is contrary to fact. *Were* is used frequently in expressing a wish, because a wish is not a fact, as: I wish I were you. I wish he were coming with you. The unreal clause is often commenced with *if* or *I wish*; so, in such sentences, it is easy to tell where to use *were* instead of *was*.²⁸

Complete the following sentences by using *were* wherever the speaker knows that the statement is not a fact, and by using *was* or *is* wherever the statement may be a fact but the speaker is uncertain about it:

UNREAL OR REAL? *Were* or *Was*?

If I you, I should take an umbrella. If the gardener here, he would water the lawn. If my brother not sick, he would show you the way to the depot. I wish I with you to-day so that we could take a long ride into the country. I wish my father coming home to-night, for he is going to bring me a pony and cart. If Charles here, he would soon mend your door for you.

REAL OR UNREAL? *Was* or *Were*?

If the door open when I came in, I did not notice it. If the book torn yesterday, it was after I had it. If your bird caught by a cat, it was not my cat for he was shut up all day. If the girl so sick yesterday, why did she go to the picnic.

Write fifteen sentences using *were* with a plural subject.

Write fifteen sentences using *were* with a singular subject to express a wish or something that is not a fact.

NOUNS

POSSESSIVE CASE

In some languages nouns change their form several times, but English is so easy that there is only one place in the singular where a noun changes. That is in the possessive case. Possession is shown by adding an apostrophe and *s* (*'s*) or an apostrophe alone (*'*) to the nominative form of the singular and the plural. Children sometimes find it difficult to remember just how to form the possessive.

The possessive singular is formed regularly by adding an apostrophe and *s* (*'s*) to the nominative form of a noun, as: boy, boy's; but there is an exception to this rule that must be noticed. Nouns ending in *s* and having two or more syllables usually take an apostrophe only (*'*) because of the awkward

pronunciation if another syllable is made by adding 's, as: Moses, Moses'; (not Moses's). It used to be the rule to form the possessive of a one-syllable noun ending in *s* in the same way, as: Charles, Charles'. Some writers still follow this older rule, and this was permitted in the first book of this series, for many exceptions are confusing to children. Careful writers of to-day are, however, putting these words of one syllable ending in *s* under the rule, so that there will not be so many irregularities in our language. The more regular language is, the easier it becomes. There is no reason why such nouns should not take a regular possessive, for there is nothing disagreeable in the sound of the second syllable formed by 's. You are now old enough to understand, remember and use the complete rule for the formation of the possessive case. It is as follows:

The possessive singular of nouns is formed regularly by adding an apostrophe and *s* ('s) to the nominative case, as: boy, boy's; horse, horse's; superintendent, superintendent's; Charles, Charles's; James, James's. Nouns ending in *s* and having two or more syllables usually take an apostrophe only ('), as: Moses, Moses'; Francis, Francis'.

The possessive plural is formed by adding an apostrophe only (') to nominative plurals that end in *s*, as: boys, boys'; horses, horses'. If the nominative plural does not end in *s*, the possessive is formed by adding an apostrophe and *s* ('s), as: children, children's; men, men's.

SINGULAR		PLURAL	
Nominative	Possessive	Nominative	Possessive
boy	boy's	boys	boys'
girl	girl's	girls	girls'
bush	bush's	bushes	bushes'
citizen	citizen's	citizens	citizens'
James	James's	children	children's
Gladys	Gladys'	men	men's

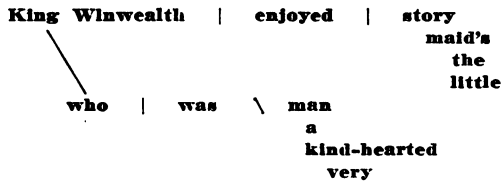
Make a list of fifty nouns, writing the nominative and possessive cases of both the singular and the plural as in the list just given.²⁹

See if you can make a list of ten nouns whose plurals you are not sure you can spell. Look up the plurals in the dictionary, and add these words with their possessive forms to your list of fifty.

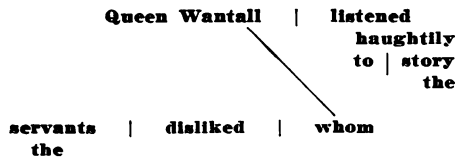
PRONOUNS

In each of the illustrative sentences that follow there is a principal clause and a relative (or dependent) clause. The relative clause has in it a relative pronoun—*who*, *which*, *what*, *that*, *whose* or *whom*. There are several interesting things to notice about these sentences, for the relative pronouns are used differently in them.

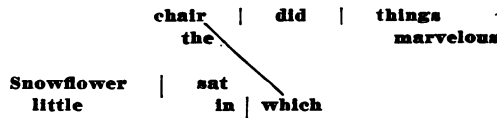
King Winwealth, who was a very kind-hearted man, enjoyed the little maid's story. Queen Wantall, whom the servants disliked, listened haughtily to the story. The chair in which little Sunflower sat did marvelous things. The two shoemakers, whose story has been told, went to the king's palace.



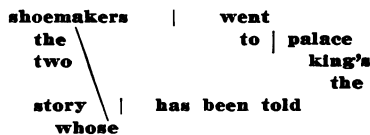
King Winwealth enjoyed the little maid's story is the principal clause. *King Winwealth* is described, or modified, by the relative clause, *who was a very kind-hearted man*. *King Winwealth* and *who* mean the same person, and *who* joins to *King Winwealth* a clause that is related to him, or that tells something about him. *King Winwealth* is the subject of the independent clause, and *who* is the subject of the dependent clause. In the diagram *King Winwealth* and *who* are joined by a continuous line.



Queen Wantall listened haughtily to the story is the principal, or independent, clause. *Whom the servants disliked* is the dependent clause, describing *Queen Wantall*. *Queen Wantall* and *whom* mean the same person; and *whom*, the relative pronoun, joins the related clause to the independent clause, in which *Queen Wantall* is found. *Queen Wantall* is the subject of the independent clause, and *whom* is the object of the dependent clause. In the diagram these two related words are joined by a continuous line.



Chair, in the independent clause, and *which*, in the dependent clause, mean the same object; *which* is the relative pronoun that joins the related, or dependent, clause to the independent clause where *chair* is found. In the diagram *which* and *chair* are connected by a line. *Chair* is the subject of the independent clause, and *which* is the object of a preposition in the dependent clause.



Shoemakers is the subject of the independent clause. It is modified by the dependent clause *whose story has been told*. It is the shoemakers' story that has been told, so *shoemakers* and *whose* mean the same persons, and these two words are joined together in the diagram by a continuous line. *Shoemakers* is the subject of the independent clause, and *whose* is a possessive pronoun modifying the subject of the dependent clause.

These four sentences show four uses of the relative pronoun. A relative pronoun may be the subject or object of the dependent clause; it may be a possessive, modifying some noun in the dependent clause; and it may be the object of a preposition. In

all of these cases it is the word that unites the dependent clause to the independent one; it is the word that shows the relation. It is connected by a line to the word to which it is related, its antecedent.³⁰

Find the independent and the dependent clause in each of the following sentences, and diagram them like those just given. Remember that the principal clause may be cut in two by the relative clause, and that the relative clause will have in it one of the relative pronouns *who*, *which*, *what*, *that*, *whose*, *whom*.

Scrub and Spare returned to the old hut which they had left in the early spring. The garden in which it stood was large and beautiful. The cuckoo, whose life Spare had saved, brought him a leaf from the happy tree. The king, who had heard Snowflower's story, wanted another. The little girl, whom the king liked, told him many wonderful stories, which were told to her by her magical chair.

ADVERBS

One adverb is often modified by another adverb. That is, the meaning of one adverb is often strengthened by the use of another, as: You write *rapidly*, you write *very rapidly*. The man spoke *hurriedly*, the man spoke *quite hurriedly*.

Use the following adverbs in sentences, and then use other adverbs to strengthen their meaning:

slowly
gently

quickly
well

happily
fast

quietly
eagerly

Select five sentences from any book; put in adverbial phrases.

Add adverbial clauses to these same sentences.

CONJUNCTIONS

AND, BUT

Do you remember the meaning of the word *conjunction*? Do you also remember the illustration of the railway *junction* where several railway lines come together? Sometimes these lines are one main line and several branch lines—the transcontinental

that goes across the continent from San Francisco to Chicago and New York, and the branch lines that meet it at all of the important places along the way. These are the principal and subordinate lines, like the principal and subordinate clauses in a sentence.

It often happens also that two main lines come together at a junction, one line being just as important as the other. The same thing may happen in sentences. Two main thoughts may come together, joined by a conjunction. But the conjunctions that hold together main thoughts are not the same words that join a dependent clause to an independent one. There are many dependent conjunctions, or subordinate conjunctions as they are called, but there are not many that unite independent thoughts. Four of these conjunctions that can unite principal, or independent, thoughts are *and*, *but*, *either—or*, *neither—nor*. Let us see some of the unions that these conjunctions can make.

The barns *and* houses *and* sheds were destroyed by fire. We went to the meadow *and* to the river *and* to the forest. Red Riding-hood went to her grandmother who was ill *and* who lived alone in the forest. The wind was blowing *and* the rain was falling *and* the river was rising fast.

And is so common a conjunction that young writers have to be warned again and again not to use it too frequently. It connects words, as in the first sentence—the *barns* and *houses* and *sheds*. It connects phrases, as in the second sentence—to *the meadow* and *to the river* and *to the forest*. It connects clauses, as in the third sentence—who *was ill* and *who lived alone in the forest*. It connects sentences, as in the fourth sentence—the *wind was blowing* and *the rain was falling* and *the river was rising fast*.

In the preceding sentences where may *and* be left out and what would you put into its place? Be careful not to tie thoughts together loosely by *and*. Do not use it except where it is necessary. Break your sentences apart entirely, or use punctuation marks within the sentences, but be careful of an overuse of *ands*.

But is used a great deal, but not so frequently as *and*. *But* can not connect in the same manner as *and*, for *but* always shows a kind of opposition in the two thoughts connected by it, while *and* ties together words, phrases, clauses and sentences. In the sentences given to illustrate the use of *and*, show how the expressions are united by this word. In the sentences that follow notice the opposition of thought shown by *but*.

It rained *but* I went just the same. He knew that I was sick *but* he came and stayed a week. The stars were shining *but* the night was very dark.

Notice in the preceding sentences that the clause following *but* is opposed in meaning to what is naturally suggested by the first clause. It rained, and I feel that I should have stayed at home; *but* I went. Your friend knew that you were sick, and you rather expected him to stay at home; *but* he came and stayed a week. Shining stars suggest a bright night, *but* this night was dark.

Should *and* or *but* be used in the following sentences?

It was raining hard, the wind was blowing . . . the river was falling fast. He did what he thought was right . . . he was punished severely for it. The swallow is a bird . . . it can fly. The ostrich is a bird . . . it can not fly. A man dies . . . the memory of him lives.

Look over some of your recent papers to see if you have always meant *and* where you have used it, or if you have sometimes had *but* in mind.

Notice in these same papers if *and* has not been used frequently where it may be omitted.

Write five sentences using *but*.

EITHER—OR NEITHER—NOR

Some conjunctions are used in pairs, for certain words belong together. *Neither* is followed by *nor*, *either* by *or*. *Either—or* are generally used correctly, but *or* is frequently used incorrectly for *nor* after *neither*.

Either you will go *or* I shall have to go. *Either* silk *or* cotton may be used for the dress. *Neither* you *nor* I can go to-day. *Neither* the wind *nor* the rain did any damage last night.

Write five sentences using *neither—nor*; five using *either—or*.

What do you understand by a conjunction? What can it unite?

Name five conjunctions that connect dependent clauses to independent clauses. Write sentences using these five conjunctions. Are the dependent clauses that you have just used adjective or adverbial in their nature?

Name four conjunctions that connect independent words, phrases, clauses and sentences.

COMMON ERRORS

Do not use a plural adjective with a singular noun.

Do not say "these kind" or "those kind" for *this kind* or *that kind*. *This kind of apples* means only one kind; hence, it is singular.

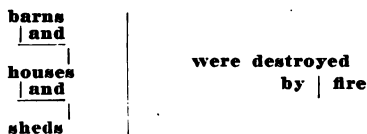
Use *this kind of* in five sentences and *that kind of* in five.

Do not say "blamed it on me" for *blamed me for it*; nor "killed dead" for *killed*. There is no word "drownded"; it is *drowned*, pronounced in one syllable. Do not use "leave" for *let*, as, "he would not leave me go," for *he would not let me go*. Look up *leave* in the dictionary. Write five sentences for each of the correct expressions.

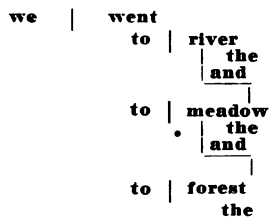
SENTENCE STRUCTURE

In this exercise let us see how conjunctions are diagrammed when independent words, phrases or clauses are united.³¹

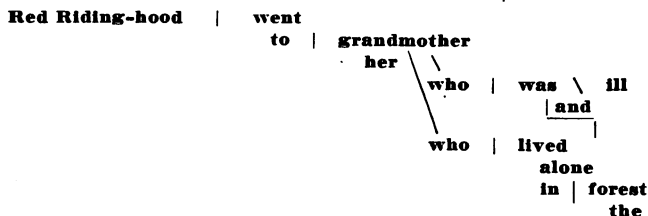
Barns and houses and sheds were destroyed by fire.



We went to the river and to the meadow and to the forest.



Red Riding-hood went to her grandmother who was ill and who lived alone in the forest.



The wind was blowing and the rain was falling and the river was rising fast.

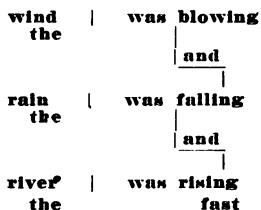


Diagram the following sentences:

Gluck and his two brothers lived in a beautiful valley. The hunter went and found a soft little brown bear cub, rolled up and fast asleep in a hollow tree. The rain, which had been falling heavily for a week and which had washed out a bridge, finally stopped. The sun shone brightly again.

Connect the last two sentences by *and*. How will you arrange the diagram?

Find in any of your books five sentences in which *and*, *but* or *or* is used. Perhaps, you will be so fortunate as to find sentences in which these conjunctions are used more than once, so giving greater variety. Diagram these sentences.

COMPOSITION

Write about some cold, frosty morning. Make your readers feel the cold as you felt it. Or tell of a rain storm or a snow storm that you have seen recently.

Have you ever known an old soldier? Can you write about some of his adventures? Perhaps one of his stories is long enough to make two or three of your short papers; if so, make your divisions carefully, so that each paper shall be complete in itself like a chapter in a book.

Write a story suggested by the word *frown*. By the word *smile*.

Did you ever go hunting? Perhaps it was a real hunt for some kind of game; perhaps a girl was sent to hunt for some animal or person; perhaps you were hunting for something that was lost. Write about any one of these subjects.

Write of something that you have studied lately in your science lessons. Or tell about some animal or plant that you have watched with interest. There may be an aquarium or some plants in your school room that can suggest many thoughts to you. Write of something connected with one of these that has interested you. An important part of science is careful observation, and you can write what you have observed, if you have no science lessons.

There follows a paper written by a sixth-grade boy, who must have been full of imagination:

OF A SLIPPERY OLD LOG

Once I saw a frog trying to get on a slippery old log after a bug. He tried and tried to get on it so he could catch the bug, but he always slipped off. He said to the bug, "If I get on that slippery old log you will not like it." He kept up trying to get on the log for a while longer and when he got tired he laid down near the log and watched the bug.

The bug laughed at him and said, "Come on and catch me if you can." The frog looked angry and said, "He that laughs first shall not always laugh last." He then tried again and again to get up on the slippery log, but always fell. At last I thought he would give up, but he only went a little ways from the log and hid himself in the grass and watched the bug. The bug laughed long at him for trying to catch him and he kept looking the way the frog went to see if he was coming back. The bug leaned over too far on the log and he slipped off and fell to the ground. The frog jumped up from the grass and got upon the bug and said, "I told you that he that laughs first does not laugh last." He then ate the bug up and went away laughing.

Can you make better divisions into paragraphs? In the first paragraph should one say, "he *laid* down near the log?" Make any corrections that you see are needed in this paper. Improve the punctuation.

SEVENTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Infinitives and Present Participles	
Use	
NOUNS	1
Possessive case	
PRONOUNS	2
Relative	
ADJECTIVES	2
In the predicate	
PREPOSITIONS	2
Distinctions in meaning	
Use	
COMMON ERRORS	1
Never	
PUNCTUATION	1
Semicolon	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

INFINITIVES AND PRESENT PARTICIPLES

Infinitives

In the tables of the principal parts of verbs, the first column is headed *present*, meaning that whenever we are speaking of anything that happens in present time we use this form or a word made from it, as: I sing, he sings, we sing. The verb in this first column is often used with *to*, as, *to sing*; this is called the infinitive, and it is the foundation form of every verb. The word given in the first column of the principal parts is the infinitive without *to*, as:

INFINITIVE	PRESENT PARTICIPLE	PAST PARTICIPLE	PRESENT PARTICIPLE	PAST PARTICIPLE
to run	run	ran	running	run
to come	come	came	coming	come
to play	play	played	playing	played
to hope	hope	hoped	hoping	hoped

The infinitive of a verb may be used in sentences in many ways, as in the following examples:

To steal is a crime. The boy wants to ride. The man has come to help you. The children to go next are sitting in the first row.

to steal | is \ crime
a

To steal is an infinitive used as the subject of the sentence. Think of five infinitives and use them as subjects of sentences.

boy | wants | to ride
the

Boy is the subject of the sentence, *wants* is the predicate verb. What does the boy want? *To ride*. So the infinitive *to ride* is the object of the verb *wants*.

Use five infinitives as objects of verbs.

man | has come
the | to help | you

Man is the subject of the sentence, *has come* is the verb. Why *has* the man come? *To help* you. Words that answer the

question *why* are adverbs, so the infinitive *to help* is here used as an adverb. Notice that *to help* is still so much of a verb that it takes its own object *you*.

Use five infinitives as adverbs.

children		are sitting
the		in row
to go		the
next		first

Children is the subject, *are sitting* is the predicate verb. What children are meant? The children *to go* next. The infinitive *to go* points out what children are meant; it is used as an adjective. It is also modified like a verb by the adverb *next*.

Use five infinitives as adjectives.

The sentences given above will help you use infinitives. Use the following in various ways in sentences:

to do	to come	to swim across the
to drive horses	to swing	river
to run races	to play games	to go
to hide in the bushes	to write letters	to hunt mushrooms

Present Participles

The third form of the verb, ending in *ing*, is called the present participle. Like the infinitive it may have various uses in a sentence—subject, object, adjective and adverb. The following sentences will show some of the ways in which a present participle may be used:

Swimming strengthens the muscles. He teaches *swimming* to a large class. The boys *playing* in the yard threw the ball against the window. The children came laughingly up the street, *singing and dancing*.

swimming		strengthens		muscles
				the

Swimming, a present participle, is the subject of the sentence. It is here used as a noun.

he		teaches		swimming
				to class
				a
				large

In this sentence *swimming*, a present participle, is used as the object of the sentence. It is used as a noun.

boys		threw		ball
the		against		the
playing		the		
in		yard		
the				

What boys are referred to? Those *playing*. *Playing* points out, or modifies, *boys*; consequently, it is used as an adjective.

children		came	
the		laughingly	
		up	street
			the
		singing	
		and	
		dancing	

The question *how* did the children come, is answered by the two present participles *singing* and *dancing*. Consequently, they are used as adverbs in this sentence.³²

Use the following present participles in various ways in sentences:

drinking	knowing	making pies
flying kites	forgetting	shaking
drawing pictures	sliding on the ice	thinking

Use five present participles of your own choosing as subjects, five as objects, five as adverbs, and five as adjectives.

NOUNS

Write the names of twenty objects that you can see about you, giving the nominative and possessive forms in both the singular and the plural, as: boy, boy's; boys, boys'.

Write the names of ten boys or girls, giving also the possessive forms.

Use all of the possessive forms in sentences.

PRONOUNS

Write short sentences about the following persons, putting in clauses using the indicated relative pronoun:

grandfather	} <i>who</i>	burglar	} <i>that</i>	teacher	} <i>whom</i>
grocer		boy		uncle	
dressmaker		Englishman		neighbor	

Remember that *who* is in the nominative case and must not be used as the object of a verb or a preposition in place of *whom*, the objective form. *That* is often used in place of *who* or *which* when the clause is so closely related in meaning to the noun that it seems a part of it. Where the relative clause is a part of the meaning of the noun it is not set off by commas from the rest of the sentence.³³

Make a list of the names of eighteen persons. Write sentences using six of them with *who*, six with *whom*, and six with either *whose* or *that*.

Make a list of the names of ten animals or objects. Write sentences about them using *which*, or use *that* if the clause is so close to the noun in meaning as to seem a part of it.

ADJECTIVES IN THE PREDICATE

It sometimes happens that an adverb is used incorrectly for an adjective. After certain verbs this mistake occurs frequently. Some of them are the following:

feel	look	grow	become	appear	seem	shine
taste	be	smell	keep	remain	make	

We often hear such an expression as "I feel badly," "this flower smells sweetly," "the policeman came in angrily," when we mean, *I feel bad* (or *ill*), *this flower smells sweet*, *he came in angry*. This is one of the places in language where we have to think exactly what we mean in order to avoid mistakes, but the correction is really very easily made. *Bad* (*ill*), *sweet*, *angry* are all adjectives, describing nouns. It is an ill man, a sweet flower, an angry policeman.

Notice the difference if the adverbs are meant. *The man feels badly* means that the man is feeling with his hands, but he is doing it badly, imperfectly. *The flower smells sweetly*,

should mean that the flower has a nose and that it is smelling of something in a sweet manner. *The policeman came in angrily* means that the policeman entered in an angry manner, perhaps slamming the door or stamping across the floor. *The man feels bad* means that he is ill or sorrowful. *The flower smells sweet* means that it is a sweet flower, it has a sweet odor. *The policeman came in angry* means that he was angry, out of temper, although he may have entered in the quietest manner, without a sound.

In the following sentences use adjectives or adverbs according to the meaning, or complete a sentence twice, once with an adjective and once with an adverb, noting the difference in meanings:

Mary tasted the pie (carefully or careful?) for it was hot. The pie tasted (sweetly or sweet?) to her. The sun shone (brightly and hotly or bright and hot?) all day. Do you feel (angrily or angry?) with him because he lost your purse. Please remain (quietly or quiet?) in bed all day, for you are too ill to move. These apples have kept (sweetly and well or sweet and good?) all winter.

Write sentences of your own, using all of the verbs in the list at the beginning of this exercise. Know whether an adjective or an adverb should be used with them.³⁴

PREPOSITIONS

To say "to home," "to school" and similar expressions where *at home*, *at school*, should be used, is a childish error. It can be easily corrected, but it shows carelessness or ignorance if persisted in.

To shows motion towards a place, as: Are you *coming to the theater* with me to-night? My father has *gone to the office*. *At* shows presence in a certain place, as: I *was at the theater* last night. My father *stays at the office* until five o'clock.³⁵

Write twenty sentences using *at*. If possible, change *at* to *to*, showing motion towards the place mentioned in these sentences.

Make a list of twenty sentences used by yourself or others in which *to* is used incorrectly for *at*. Correct them.

A preposition with its object is called a prepositional phrase. In the phrases given below, which word is the preposition, which is the object?

against the sky
through the air
to a post
until night
out in the stream

of birds
of a factory
with broad green leaves
of three soldiers
for the dog

Use the phrases in the first list as adverbial modifiers, and those in the second list as adjective modifiers in sentences of your own composing.

COMMON ERRORS

Many persons use *never* in a peculiar way for the simple negative *no*, *not* or *none*. It is often a childish error in the desire to be emphatic, but it results in saying what one does not mean. Think what *never* really means, and the mistake in using it will be easily seen.

Give the exact wording for the following incorrect statements:

She never came home last night. He never found his ball until he had hunted an hour. Will never done nothing to me. I never said that I could come.

Make a list of twenty sentences in which *never* is used for a simple negative, selecting them from your own speech or from any that you hear around you. Write the sentences correctly.

PUNCTUATION

THE SEMICOLON

Sometimes a sentence consists of two or more independent clauses connected by conjunctions, or separated by commas or semicolons if the conjunctions are omitted. If a clause is short it may be set off by a comma, but if it is long or is not connected very closely in meaning with the rest of the sentence, it is cut

off by a semicolon. Sixth-grade pupils can begin to be observant of their sentences to see if a semicolon is needed occasionally, for there are some well made sentences in sixth-grade papers with clauses that are long enough to need semicolons.

EXAMPLES: Gluck summoned all his energies, walked straight up to the crucible, drew it out of the furnace and looked in. The gold was all melted, and its surface as smooth and polished as a river; but instead of reflecting little Gluck's head as he looked in, he saw, meeting his glance from beneath the gold, the red nose and sharp eyes of his friend the mug, a thousand times redder and sharper than he had seen them in his life.

"Come, Gluck, my boy," said the voice out of the pot again, "I'm all right; pour me out."

But Gluck was too much astonished to do anything of the kind.

"Pour me out, I say," said the voice rather gruffly.

Still Gluck couldn't move.

"*Will* you pour me out?" said the voice passionately, "I'm too hot."

By a violent effort Gluck recovered the use of his limbs, took hold of the crucible, and sloped it so as to pour out the gold. But instead of a liquid stream there came out, first, a pair of pretty yellow legs, then some coat tails, then a pair of arms stuck a-kimbo, and, finally, the well-known head of his friend the mug; all which articles, uniting as they rolled out, stood up energetically on the floor, in the shape of a little golden dwarf about a foot and a half high.

"That's right!" said the dwarf, stretching out first his legs, and then his arms, and then shaking his head up and down, and as far around as it would go, for five minutes without stopping, apparently with the view of ascertaining if he were quite correctly put together, while Gluck stood contemplating him in speechless amazement. He was dressed in a slashed doublet of spun gold, so fine in its texture that the prismatic colors gleamed all over it, as if on a surface of mother-of-pearl; and over this brilliant doublet his hair and beard fell full halfway to the ground in waving curls, so exquisitely delicate, that Gluck could hardly tell where they ended; they seemed to melt into the air. The features of the face, however, were by no means finished with the same delicacy; they were rather coarse, slightly inclining to coppery complexion, and indicative, in expression, of a very pertinacious and intractable disposition in their small proprietor. When the dwarf had finished his self-examination, he turned his small, sharp eyes full on Gluck, and stared at him deliberately for a minute or two. "No, it wouldn't, Gluck, my boy," said the little man.—From "The King of the Golden River," by Ruskin.

This is a delightful extract from the works of a noted author. Read it to enjoy it, and then study the beautiful, accurate way in which it is written. Why are the paragraphs divided as they are? What is the thought in each? Notice the sentence structure. How much there is in some sentences, but not one is overloaded with thoughts. How vivid is the description of Gluck's amazement and of the appearance of the dwarf. How perfectly the meaning is expressed, but there are never too many words. It is as if the words were gems, which the writer used with perfect taste. Can you understand all the punctuation? Why are commas used? Why are exclamation points used? Notice that the semicolons serve their purposes exactly, separating parts of sentences more than commas would, and tying them together more closely than periods would. That is, a semicolon is used where the parts of a sentence are too complete in themselves for a comma to show the separation; but where the thought, or sentence, is still too incomplete to be ended by a period. The punctuation of this extract is very skillful; it will repay study.³⁶

Find five semicolons in any of your books, and notice how they differ in use from the comma or the period.

Look over three of your recent papers to see if you can find at least five sentences in which semicolons should be used.

COMPOSITION

Write about some trip that you have taken recently.

Have you seen some kind act lately? Write about it.

Reproduce in your own words some story or history that has interested you.

Is there some very old house in your neighborhood? Can you tell its story? Perhaps there is quite a history connected with it, out of which you can make two or three stories, connected in one account, as a book is made up of chapters.

Read part of a story, put away the book, and see how you can finish it.

Write a paper suggested by the words *out for a morning walk*.

Has your city or village an ordinance forbidding riding a bicycle on the sidewalk? Why is such an ordinance passed by many cities? In what kind of a place might it be permitted to ride on the walk? Why should one wish to ride there? What care should be taken by anyone so doing? Write a short paper on this subject, expressing your thoughts freely.

EIGHTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Auxiliaries	
Shall and will	
May and can	
Ought	
Negative and interrogative forms	
NOUNS	1
Plurals	
Possessive case	
PRONOUNS	2
Interrogative	
ADVERBS	1
Comparison	
PUNCTUATION	1
Hyphen	
Apostrophe	
Capital letters	
COMMON ERRORS	2
Agreement of subject and verb	
SENTENCE STRUCTURE	2
Complex Sentences	
Adjective and adverbial clauses	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition*

See suggestive program in appendix

VERBS

SHALL AND WILL³⁷

Use *I shall* or *we shall* in the following sentences wherever the meaning is *am going to* or *are going to*; that is, whenever something is going to take place naturally. Use *I will* or *we will* wherever determination or self-will is meant; that is, where *determined to* can be used instead of *will*.

We have a great many roses this year. We have a week's vacation in the spring. We not let the dog starve. I spend Saturday and Sunday with my grandmother. I take lessons on the piano, for I am going to earn the money for them myself. I get your things for you. We help put your things away. We girls help the teacher clear off the boards. We are going home but we be back in ten minutes.

Write twenty sentences using *shall* or *will* according to meaning.

MAY AND CAN

Use *may* in the following sentences to show permission or the possibility of doing something. Use *can* to show the power or ability of doing something. *May* usually shows that permission or possibility comes from an outside source; *can* shows that power or ability rests within one.

It is warm here, I open the window? Yes, you if you , but it opens hard. we boys be excused early this afternoon? No, for the lesson is so difficult that you not finish it before school closes. John use your ink, Henry? His has dried up. Certainly, he Do you think that I lift that sack of flour? How many of you be here at half past eight in the morning? We all Etta, I take your pencil for a few moments? Yes, you if I find it.

Write twenty sentences using *may* or *can* according to meaning.

OUGHT

Many persons use "had ought," "did ought," or "should ought" instead of *ought*. *Ought* is not used with an auxiliary verb. It

stands alone or is followed by an infinitive. *Ought* always carries in its meaning a sense of duty. Notice the following sentences:

I *ought to go* home right away (not, I "had ought" etc.) He *ought not to use* his baby brother like that (not, "He hadn't ought to" etc.) He *ought to have* come early. We *ought to have* given you the paper.

Use *ought* in ten sentences. Use *ought not to* in ten sentences.

Use *ought to have* in ten sentences.

NEGATIVE AND INTERROGATIVE FORMS OF VERBS

Every verb can be conjugated negatively and interrogatively as well as affirmatively. Notice the following conjugations:

AFFIRMATIVE

- | | |
|--------------------|---------------------|
| 1. I come | 1. we come |
| 2. you come | 2. you come |
| 3. he comes | 3. they come |

NEGATIVE

1. **I do not come**
etc.

INTERROGATIVE

- | | |
|------------------------|------------------------|
| 1. do I come | 1. do we come |
| 2. do you come | 2. do you come |
| 3. does he come | 3. do they come |

Write five affirmative sentences.

Make them interrogative. Make them negative.

Make the negative sentences interrogative.

NOUNS

Make a list of twenty objects around you and write the plurals.

Write the names of ten things that you can see in the playground, and write also the plurals.

Write the names of ten things used in cooking, as spices or vegetables, and write also the plurals.

Write the singular and plural forms of the names of nine animals that live in our own country; of nine that live in foreign countries.

Write the possessive forms, singular and plural, of all these nouns.

PRONOUNS

INTERROGATIVE PRONOUNS

Who, which, what, whose and *whom* are often used to ask questions. When this is the case, they do not join clauses to the nouns for which they stand, and they are no longer relative pronouns. They become interrogative pronouns, their names changing with their use.

Who gave you that bouquet? *Which* bicycle was broken? *What* pictures are in the dining room? *Whose* apples are these on the table? *Whom* did you hurt with your ball? Did you hurt John with your ball?

Whom is the objective form of the interrogative pronoun, and it is *whom* that needs special attention to prevent mistakes in its use. The diagrams show at a glance which are the subject forms and which are the object forms of the pronouns.

who | **gave** | **bouquet**
 that
 (to) | you

bicycle | **was broken**
 which

pictures | **are**
 what **in** | **dining room**
 the

apples | **are** \ **these**
 whose **on** | **table**
 the

you | **did hurt** | **whom**
 with | **ball**
 your

you | **did hurt** | **John**
 with | **ball**
 your

In the next to the last sentence *whom*, not *who*, is used because the pronoun is the object of the sentence. The point on which we are to drill now is the use of *whom* and *who* in asking questions. This is not difficult, for to use them correctly is only a matter of thought and drill. In the last two sentences notice that *whom* and *John* are used in exactly the same way, each being the object in its sentence.³⁸

Give five sentences for each of the following interrogative pronouns: *who*, *whose*, *which*, *what*.

Ask ten questions with *who* as the subject, as: Who came with you? Who went with John to the city yesterday?

Ask fifteen question using *whom* after a preposition, as: With whom did you come? Use the following or any other prepositions: with, for, after, behind, about, towards, from, of, to.

Ask ten questions using *whom* as the object of the sentence, as: Whom did you hurt? Although *whom* is the object of the sentence, it will probably be the first word in it. It may be an assistance to diagram some of your short sentences with *whom*, thus showing plainly that it is the object.

ADVERBS

COMPARISON

Adverbs, like adjectives, may be compared. That is, one action may be compared with another by means of adverbs. We say: You write *rapidly*; your sister writes *more rapidly*; James writes the *most rapidly*. Or we might say: You write *fast*; your sister writes *faster*; James writes the *fastest*. If an adverb is short it is compared by adding *er* and *est*; longer words take *more* and *most*; while some adverbs change the word completely, as:

POSITIVE	COMPARATIVE	SUPERLATIVE
fast	faster	fastest
sadly	more sadly	most sadly
slowly	more slowly	most slowly
well	better	best

Try to tell the difference between an adjective and an adverb in order not to use the one for the other. Do not say, "She works quick," but, *she works quickly*. *Quick* is an adjective, and it should describe a noun; *quickly* is an adverb, and it should be used when a verb is to be described. We speak of a quick (or rapid) walk, a quick girl; but we say, *the boy walks rapidly*, *the girl works quickly*.

Many adverbs are formed from adjectives by adding *ly*. A *slow* horse, the horse moves *slowly*. A *rapid* stream, the stream

flows *rapidly*. Use adverbs freely; for, like adjectives, they add much to talking and writing. Be sure that with nouns you use adjectives, and with verbs you use adverbs.³⁹

Read over one of the papers that you have written recently. Underline your verbs, the words that show action. Try to tell something about every one of these verbs by the use of an adverb. Then reread your paper to see how greatly it is improved in form and meaning.

Read over a page in some story. Make a list of the verbs and then use them in sentences, trying to find an adverb to modify every verb. See how much you have added to the meaning and expression by well chosen adverbs.

Make a list of all the adverbs you have used, and write their comparisons.

Be observant of your conversation. See if you use adverbs correctly. If you notice that an adjective has been used in place of an adverb, use the same expression again soon with the adverb.

PUNCTUATION

THE HYPHEN

If a word must be divided at the end of a line, the division should come between syllables and it should be indicated by a hyphen (-). In making such a division, do not put one or two letters alone on a line, although they may form a syllable; divide the word where neither part will be so short, or carry the whole word over to the new line even if space is lost by so doing, as: rip-ple, uncom-fortable, spread-ing, run-ning, hesi-tatingly, gentle-man.

Look over some book and make a list of forty words of two, three or four syllables. As you write them make such divisions as you might make at the end of a line. *Uncomfortably* might be written uncom-fortably, uncom-fort-ably. It would be better to make these divisions than to leave either *un* or *bly* alone on a line, and writing can always be spaced so as to make pleasing divisions.

A hyphen is used in writing all compound numbers from twenty-one and twenty-first to ninety-nine and ninety-ninth.

Write 19, 46, 52, 75, 161, 140, 136.

THE APOSTROPHE

The apostrophe is used in showing the possessive case of nouns. Write the possessive case of ten nouns, singular and plural.

Write the names of ten of your friends, writing also the possessive forms.

The apostrophe is used to show omitted letters, *don't*, *can't*, *I'll*.

CAPITAL LETTERS

Give five rules for the use of capital letters and write five sentences to illustrate each rule.

COMMON ERRORS OF SPEECH

AGREEMENT OF SUBJECT AND VERB

If the subject of a sentence is plural, the verb should also be plural. Use each of the following groups of words as the subject of a sentence, being careful to notice whether the verb should be singular or plural:

Is OR *Are*

The little children and their mother; the many little swallows; Washington and all his generals; torn and ragged dresses; a little blind boy; a man accused of stealing; two men accused of stealing.

Was OR *Were*

All the papers on the teacher's desk; many picnics; the pupils' lunches; twenty-five ducks and ten geese; a rattlesnake that had just coiled to strike; two rattlesnakes that had just coiled to strike.

Make a list of twenty sentences in which you have used *is* or *was*, and see that they are correct.

Make a list of five verbs that you use frequently. Write the conjugation of the present tense and the past tense of each, and study to see if you can tell what mistakes are often made in

the use of these verbs. Write sentences using the third person singular, present tense of these verbs. Change them all to the plural.

Certain adjectives, as *few*, *many*, *several*, help make the number of a subject seem uncertain. Notice the following sentences to see if the subjects are singular or plural:

Only *a few men* are kept at work in the factory in the winter. *Many trees* were cut down by the wood-haulers. *Several children* were late this morning. *Some children* are often late. *Most of the roses* are through blossoming for this summer. *The rest of the boys* are coming on the next car.

Leave out the nouns, keeping only the adjectives for subjects and see how easily mistakes are made. Only *a few are* kept at work in the factory in the winter. *Some are* often late.

Use *few*, *many*, *several*, *most*, *some*, *the rest*, as subjects of sentences; at first with the nouns expressed after them, then without the nouns. Use *are* and *were* and any other verbs you wish, but be sure that the verbs, as well as the subjects, are plural.

SENTENCE STRUCTURE

COMPLEX SENTENCES

ADJECTIVE CLAUSES

Once there was a little girl who was called Red Riding-hood. She had an old grandmother who lived all alone in a large forest and who was very kind to her.

The mother of the little girl baked some cakes one day. She said to Red Riding-hood, "Take some of these cakes to your grandmother, who is ill and who can not bake any for herself.

"Here is a bowl which is full of soup."

Pick out the adjective clauses in the above sentences. Why are they adjective clauses? Do they modify the subject or the object of the sentence? May an adjective clause modify either?

What words introduce these adjective clauses? What parts of speech are they? Explain what the name means. How do these words connect the two clauses?

ADVERBIAL CLAUSES

Write sentences containing the following dependent conjunctions: *while, as if, because, when, although, if, in order, so that, since, wherever, whenever.*

Underline once the dependent clause, twice the independent clause in every sentence.

Are these adjective or adverbial clauses? That is, do they modify nouns or verbs? If every sentence has a dependent and an independent clause, are these sentences simple or complex?

From any book select ten sentences containing clauses. Are the clauses adjective or adverbial? By what words are the adjective clauses introduced? By what words are the adverbial clauses introduced?

Diagram five of these sentences.

COMPOSITION

Do you know anything about bees? About caring for them or how they make their honey? Do you know how they live? Have you ever watched young bees swarm? Tell something about these busy little honey-makers, if you can.

Make up a story from the following words: cellar, pan of milk, whistling, laughing, bump.

Did you ever play hide-and-seek? Tell about some game, the more exciting the better.

Do you know any old settlers in your part of the country? If so, write about them. If your father and mother have known any, or if they have read about any in stories or histories, perhaps they will tell you about them. That will be the next best thing to having seen them and known them for yourself.

Reproduce the story of a poem that you have read and enjoyed. Be careful not to use the language of the poem unless you make quotations from it, but put the story of the poem into your own language. Of course, you may use many words from the poem, for that is one way to learn new and appropriate words.

REMAINING WEEKS OF THE YEAR

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	5
Reviews	
NOUNS	3
Reviews	
PRONOUNS	3
Common errors	
ADJECTIVES AND ADVERBS	4
Use and comparison	
PREPOSITIONS	2
Use and distinction in meaning	
PUNCTUATION	2
Reviews	
SENTENCE STRUCTURE	2
Improvement of sentences	
COMPOSITION	16

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

SIMPLE VERBS AND VERB PHRASES

Sometimes a verb is one word, as *come*. Sometimes two or more words are taken together to form a verb, as: *have come*, *may have come*, *may have been coming*. It is easy to find the complete verb in a sentence, for it is the word or group of words that tells something about the subject, and all the words that form the verb are usually close together. Sometimes an adverb or a pronoun or a noun comes in between two of the words, but the connection is always clear. Notice the verbs in the following sentences:

Did you invite your brother? Who has not been invited? I will, this very day, show you how to steer your boat.

What is the subject and what is the verb in each of the following sentences?

A lady was sitting in her garden. She was weeping. A hermit came to her. He asked, "What is the matter?" She said, "I am crying about my son. He has been stolen by gypsies. My husband is coming home to-day and he expects to see his son."

Put the subject, verb and object, when there is one, into the simple diagrams that you have been learning to use. The last sentence is diagramed as below:

he		expects		to see		son
						his

Find the subject, verb and object in any sentence in your own writing.

Find the subjects, verbs and objects in five sentences in your reader.⁴⁰

Use *have*, *has* or *had* in the following sentences as the sense and correct expression require:

These men been working before the bell rang. Those men been working all day. . . . the boy been playing to-day? the boy

been playing before his mother called him? . . . the artist painted the picture when he left town? . . . the artist already painted many pictures? Raphael . . . painted many beautiful pictures before he painted the "Sistine Madonna." May . . . finished her examples for the day. May . . . finished her examples before she began to study geography. Clara . . . gone to San Francisco when her uncle arrived. Clara . . . gone to San Francisco with her uncle. Mattie . . . done her work before she was promoted. The man . . . worked the day before the cannery burned.

Complete the following sentences by using *haven't* or *hasn't* according as to whether the subject is singular or plural:

There . . . been any grounds for complaint. There . . . been any doubt that good team work won the victory. There . . . been any cleverer pupils than those I spoke of. There . . . ever been a rule without an exception. There . . . ever been a result without a cause. There . . . been any reasons for my not getting my lesson. There . . . been any mistakes made. There . . . been any serious wrong done.

Complete the following sentences by using some form of *lie* or *lay*:

Rover . . . on the rug all day. The books are . . . on the table. Have you . . . the pen down anywhere? Are the boys . . . on the grass? Please . . . down your book. Has Clara been . . . on the lounge long? Is John . . . his book down? Are the erasers . . . on the floor? The cat has . . . in the sun an hour. The cat has been . . . in the sun an hour. Have you . . . your hat on the bed? The potatoes are . . . in the basket."

REVIEWS

Make a list of ten irregular verbs, in the use of which you make mistakes. Write their principal parts. Find out where you make mistakes; whether it is in the past tense, as in saying "knewed" in place of *knew*; in the past participle, as in saying "have wrote" in place of *have written*; or in using the singular present tense for the plural present, as in "then all the men goes and brings the barrel of oil into the store," in place of *then all the men go and bring the barrel of oil into the store*.

Make a list of ten transitive verbs (verbs that take an object). Use them in sentences with nouns as objects, as: The postman

saw a letter lying in the road. Then use them with a pronoun and a noun as objects, or with two pronouns as objects, as: The postman *saw the boy and me* as we crossed the street; the postman *saw him and me* as we crossed the street.

NOUNS

Make a list of one hundred nouns, finding some that take a plural ending in *s*, some in *es*, some in *en*, and others that change the word itself to form the plural.

Write the possessive forms of all these nouns, singular and plural, as:

SINGULAR		PLURAL	
Nominative	Possessive	Nominative	Possessive
boy	boy's	boys	boys'
child	child's	children	children's
man	man's	men	men's

Use in sentences ten nouns as subjects, ten as objects, and ten as possessives.

PRONOUNS

SOME COMMON ERRORS IN THE USE OF PRONOUNS

"Them" for *Those*

Do not use "them" for *those*. *Them* is a personal pronoun in the objective case; *those* is an adjective, which is sometimes also used as a pronoun. Do not use *them* in the sense of *those*, an adjective. Do not say "them boys" for *those boys*. Use the following in sentences:

Those books, those horses, those poles, those wagons, those boys, those girls, those houses, those boats, those streets.

Put *those* with ten more nouns of your own choosing, and use them in sentences.

Notice your conversation and that of others to see if you hear any incorrect use of *them* for *those*. If so, correct the sentences.

Nominative Pronoun for Objective Pronoun

Do not use the nominative *I, he, she, we* or *they* for the objective *me, him, her, us* or *them*. Remember that it is the objective pronoun that is used to complete the meaning of a verb or preposition.

Use the following prepositions in sentences with at least two pronouns as objects, or a noun and a pronoun:

behind
with
for

after
on account of
against

before
instead of
next to

As: behind him and me, for you and her, after her and him.

Use the same combinations of pronouns or of nouns and pronouns as objects of the following verbs:

invited
pleased
forgave

helped
prevented
pushed

called
hurt
wanted

Do not use the subject form *who* for the objective *whom*. Use *whom* in sentences as the object of the prepositions in the list given.

Use *whom* in other sentences as the object of the verbs in the list given above. These sentences may be questions or dependent clauses, as: Whom has he invited to the picnic? The ladies whom my mother invited did not come.

Fill the blanks in the following sentences by using pronouns, nominative or objective, according to the sense:

.... and went home. Are and going to take a walk? Hettie spoke to and Walter met and Those invited were and Did Maude invite and? Were and at the theater? Clara knows and Do and come to school? Alex went with and Are and at home?

Use a singular pronoun with a singular noun in the following:

Each man does work. All the men do work. Every child works own examples. The people stopped work. Every one stops work. The children have to take places. Each one has to take place. Every person does own work. They all do

. . . . own work. Those persons are spading in gardens. That man is spading in garden. Is every person doing own examples? Are all the children doing own examples?

In such sentences *his* and *their* are often used loosely. Use *his* if only one person is meant; use *their* if more than one is meant.

ADJECTIVES AND ADVERBS

THEIR USE AND COMPARISON⁴²

An adjective is a word used to modify a noun or a pronoun.

An adverb is a word used to modify a verb, an adjective or another adverb.

In the following sentences use adjectives or adverbs according to the meaning:

The knife looks (sharp or sharply?). The hunter looks (sharp or sharply?) after the deer. Mary sings (merry or merrily?) on the way to school. Mary seems (merry or merrily?) this morning.

Use the following words in sentences:

ADJECTIVES

happy
quiet
smooth
neat
sweet

ADVERBS

happily
quietly
smoothly
neatly
sweetly

Add five adjectives and adverbs of your own to these lists, and use them also in sentences.

Write the comparison of all the adjectives and adverbs used, as:

ADJECTIVES

Positive
happy

Comparative
happier

Superlative
happiest

ADVERBS

smoothly

more smoothly

most smoothly

Read over some story, such as Ruskin's "Golden River," which has many appropriate adjectives and adverbs. Make a list of some of these that you would like to add to your vocabulary,

and use each one in two or three sentences for drill, looking up its exact meaning in the dictionary. Have a few fitting adjectives and adverbs in your speech and writing. Do not use too many, and be careful to fit those used exactly to your meaning.

ADJECTIVE PHRASES

Use the following prepositional phrases to modify nouns; that is, make them adjective prepositional phrases:

in the yard
beside the fence
on the bridge

across the field
under the chair
against the tree

over the wall
near the bench
under the pall

ADVERBIAL PHRASES

Use the same phrases to modify verbs, thus making adverbial phrases of them. Do not use some form of the verb *be* for the predicate of all these sentences. Think of several verbs.

ADJECTIVE CLAUSES

Take five simple sentences from any book, selecting those that have some interest for you. Add to them by putting in clauses in which there are relative pronouns, as, *who*, *whose*, *that*, *what*, etc.

What kind of clauses have you added? What word does each clause modify? Can you change any of these clauses to one word? to a phrase? As: The man came from England. The man, *who was rich*, came from England. The *rich man* came from England. The man *of wealth* came from England.

ADVERBIAL CLAUSES

Take five simple sentences from any book, choosing those that interest you. Add to them by putting in adverbial clauses. *While*, *since*, *because* and many other conjunctions introduce adverbial clauses. How can you always tell an adverbial clause? What kind of a word is modified by an adverb, an adverbial phrase or an adverbial clause?

Can you change any of these adverbial clauses to a word or a phrase?

PREPOSITIONS

Use *like* or *as if* in the following sentences, according to the meaning:

It looks rain. It looks it is going to rain. He acts he were happy. He looks a strong man. He looks he were a strong man. Harry looks his father. It seems father never will come. This is cake my mother's cake. This is my mother's cake. This is such cake as my mother makes.

Use *in* or *into* in the following sentences, according to the meaning:

Are you going the house? My hat is the kitchen, will you take it the garden for me? Bring the water a bucket. Pour the water a bucket and bring it the garden with you.

Use *beside* or *besides* in the following sentences, according to the meaning:

What seeds have you planted morning-glory seeds? Did the high water do any damage washing out some banks? Who is that man standing your uncle? Lay the envelopes the paper, where I can find them easily. Who is coming this afternoon the two girls?

Use *like*, *as if*, *to*, *into*, *beside*, *besides* and *such—as* in sentences, at least five for each. *Such—as* is a combination of adjective and conjunction for which the preposition *like* is often used incorrectly. This is *such* cake *as* my mother makes, or this is *like* my mother's cake.

In any ten of the sentences that you have written tell what are the prepositions and what are their objects.

A preposition is a word that connects a noun or pronoun to some other word and shows the relation between them.

The object of a preposition is the noun or pronoun that completes its meaning.

PUNCTUATION

Write, in good clear form, the rules for the use of the period; the comma; the interrogation point; quotation marks; the exclamation point; the semicolon.

Write a sentence to illustrate each rule.

SENTENCE STRUCTURE

Select from a paper that you have written recently five sentences that you think you can improve. Use appropriate adjectives and adverbs in them. Use adjective phrases and adverbial phrases. Use present participles. Modify some of the nouns by clauses introduced by relative pronouns. Modify some of the verbs by clauses introduced by adverbial conjunctions, as *while, because, since, whenever*.

Be sure that whatever you put in has a real value in your sentences, and that it is closely related to what you have already written. It may happen that you will develop a paragraph out of a sentence; or, if you take a paragraph to improve, you may make a short paper out of that one paragraph. For, as you add to your sentences, you will develop new thoughts; this may mean that you would better make some new sentences in which your modifying words, phrases and clauses will fit exactly.

In the following sentences change the italicized words first, to phrases; then, to clauses:

An *olive* wreath was given to the victor. A *golden* bowl was found in the ruins of the ancient city. A *silver* service was on the table. A *kind* act was done. A *wooden* spoon is in the bowl.

COMPOSITION

The subjects given from month to month throughout the year have undoubtedly suggested many more that you would like to write about. Use some of these for your compositions during the remaining weeks of the school year.

Write a story suggested by the words *early in the morning*.

Make *ants* a general subject. Tell how they live, how they make their homes, how they get their food; and make short narratives on any other of their interesting habits. Fasten together the several papers that may thus be written, making one long article on "Ants."

Write about some article of food, as, *apple-sauce, salt, carrots*. Study your subject carefully and make your paper interesting.

TO THE TEACHER

The author of this book has had much experience in teaching language, and in supervising the teaching of language, in elementary and secondary schools. Most of her work as a supervisor of the subject has been in primary and grammar grades, and an intimate acquaintance with the needs and limitations of teachers and pupils has given her a somewhat detailed knowledge of their difficulties and discouragements. Her chief aim has been to help teachers in their efforts to develop in the pupil the power to think systematically and to express his thoughts in good English. This she has endeavored to do by systematic advice and by the introduction of simple, constructive methods.

It is her desire to give to the teachers who may use this book some of the beneficial results of the experience of the teacher and the supervisor. This has been done by placing in the appendix suggestions and advice on almost every point that has given her teachers serious trouble. The author requests and urges that these suggestions be studied carefully by the teacher, for she considers them one of the most important features of the book. Specific reference is made to each suggestion by the use of Arabic figures in the body of the text.

SEVENTH-YEAR GRADE

FIRST MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Irregular	
Singular and plural	
Conjugation of indicative mood	
NOUNS	1
Finding nouns	
PRONOUNS	2
Personal	
Nominative case with be	
ADJECTIVES	1
Descriptive	
Use	
PREPOSITIONS	2
List	
Use with the objective case	
SENTENCE STRUCTURE	3
Simple	
Varieties of	
Making sentences	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

A verb is a word that asserts or declares something about a subject, and it may need an object to complete its meaning. The relations between a subject and its verb and between a verb and its object give rise to many interesting exercises in training for accurate and cultured speech; and there are also many changes within a verb itself that must be understood in order to use correctly this so-called "living part" of our speech. To a student of language verbs are full of interest and importance. Many seventh-grade pupils take pride and pleasure in making their English telling, forceful and correct. Such pupils give careful study and attention to their verbs. The irregular verbs may still give trouble, so there follow some exercises in their use:

Write the principal parts of the following verbs: ring, sing, sink, spring, drink, shrink, swim, begin.

Write five sentences for the past tense of each of these verbs. Three sentences for the third person plural, present tense, of any five of these verbs. Five sentences for the past participles of any five.

SINGULAR AND PLURAL FORMS OF VERBS

Be sure to put a plural verb with a plural subject. Write the present tense of any four verbs, noticing the change of form from singular to plural in the third person. Write the past tense for each of these four words. Are there any changes from singular to plural?

Many mistakes are made in the use of *is* for *are*, *was* for *were*, *has* for *have*, and in such common irregular verbs as *writes* for *write*, *goes* for *go*, *does* for *do*. A careless or ignorant person makes these mistakes when the subject and verb are close together, as: "The boys hasn't done it." If subject and predicate are separated by phrases or clauses, even careful and instructed speakers must be thoughtful or mistakes will be made. Use the correct verbs in the following sentences:

Five years instead of one (*have* or *has?*) passed. Men, not gold, (*are* or *is?*) needed to save the country. There (*come* or *comes?*) the horses. My two cousins, who have been staying in the city for a week, (*sing* or *sings?*) in the choir. No book, no pen, no slate (*was* or *were?*) left on the table. Where (*was* or *were?*) you? All the boys that (*plays* or *play?*) ball come on into the yard. One of you (*are* or *is?*) going with me. Some one of the boys (*has* or *have?*) taken my ruler. Each (*have* or *has?*) sung a song.

Use the following in short sentences:

Boys were, boy was; there was, there were; cow comes, cows come; are there, is there, was there, were there; bells ring, horses drink, boys begin, birds sing.

Make all of the preceding sentences longer by putting words, phrases or clauses between the subject and the predicate, as: The horses, which have been working in the hot sun, drink a great deal of water.

Make a list of nineteen nouns in the plural and use them in sentences, taking care that the verbs as well as the nouns are plural. In order to be sure that you use forms in which the difference of number can be seen, write the conjugation of any verb in the indicative mood. As an assistance, there follows a synopsis of such a conjugation:

INDICATIVE MOOD			
Present Tense		Present Perfect Tense	
1. I go	1. we go	1. I have gone	1. we have gone
2. (Etc.)	2. (Etc.)	2. (Etc.)	2. (Etc.)
3.	3.	3.	3.
Past Tense		Past Perfect Tense	
1. I went	1. we went	1. I had gone	1. we had gone
2. (Etc.)	2. (Etc.)	2. (Etc.)	2. (Etc.)
3.	3.	3.	3.
Future Tense		Future Perfect Tense	
1. I shall go	1. we shall go	1. I shall have gone	1. we shall have gone
2. (Etc.)	2. (Etc.)	2. (Etc.)	2. (Etc.)
3.	3.	3.	3.

Complete the conjugation by putting in the omitted forms. What change must be remembered in the future tenses? Make

a list of the places where there is a change from singular to plural.

NOUNS

A noun is the name of anything.

Write fifty nouns by giving the following:

The names of ten things that you can see. Of ten that you can hear. Of ten that you can feel. Of ten that you can taste. Of ten that you can smell.

Mention ten things that you can do, as: riding, talking, sweeping. These may all be formed from the present participles of verbs, but they will be names of actions; consequently, they will be nouns.

Nouns are sometimes formed from adjectives. From *long* comes *length*; from *wide* comes *width*. Give the nouns that are formed from the following adjectives: long, wide, high, warm, cold, soft, hard, broad, sweet, sour, tough, brittle.

PRONOUNS

A pronoun is a word that stands for a noun, as: When my *father* came home *he* was very tired. *He* is a pronoun standing for the noun *father*. Pronouns are a convenient part of speech, adding greatly to the elegance of language.

Some pronouns show by their form what person is meant—the speaker, the person spoken to or the person spoken of. Such pronouns are called *personal pronouns*. They are given below, and to have them and all their changes for person, case and number in the most convenient way, they are arranged in the usual grammatical table.¹

SINGULAR		
Nominative	Possessive	Objective
1. I	1. my or mine	1. me
2. thou	2. thy or thine	2. thee
3. he	3. his	3. him
she	her or hers	her
it	its	it

Nominative	PLURAL		Objective
	Possessive		
1. we	1. our or ours		1. us
2. ye or you	2. your or yours		2. ye or you
3. they	3. their or theirs		3. them

If speaking of myself, *I* may be used; if speaking of myself and some one else, *we* may be used. *We* is the plural of *I*. In the same way find the plural forms of the other singular personal pronouns: *I*, *thou*, *he*, *she*, *it*; *my*, *thy*, *his*, *hers*, *its*; *me*, *thee*, *him*, *her*, *it*.

Is *you* singular or plural? May it be used with either number? Should the verb used with *you* be singular or plural?

What are the possessive forms of *I*, *thou*, *you*, *he*, *she*, *it*, *we*, *they*? What are the objective forms of the same pronouns?²

THE NOMINATIVE PRONOUN WITH *Be*

The verb *be* shows existence, as: *I am* means *I am in existence*; *he is* means *he is in existence*. Consequently, any form of the verb *be* shows a peculiarly close relation between the subject and any noun, pronoun or adjective in the predicate, as: *I am existing*, *I am ill*, *I am Mary*. This close relation is very easily seen between a subject and an adjective, as: *George is sick*. *Sick* evidently modifies *George*. It is equally as plain if a noun is used in the predicate, as: *That boy is Ralph*. *Boy* and *Ralph* are the same person. In, *George is he*, *George* and *he* are the same person.

A noun, pronoun or adjective so used with any form of *be* is said to be *in the predicate*. That is, it becomes a predicate noun, a predicate pronoun, or a predicate adjective. A noun or pronoun in the predicate is never considered as an object of the verb; for an object completes the meaning of the *verb*, while a predicate word is a part of the *subject*, because it is an attribute or modifier of the subject, giving to it some additional thought. In, *George is sick*, *sick* modifies *George* very plainly. In *that boy is George*, *George* is not the object of *is*, but *George* and *boy* are the same person and by uniting them *is* shows that their existence is one. *George is the boy*, *the boy is George*. Their existence is the same existence.

The same relation unites *I* and *it* in, *it is I*. *It* and *I* are the same person. *George is he*, or *he is George*. *He* and *George* are the same person. As pronouns change their form from the nominative to the objective, it is necessary to know which case to use. *It* and *George* are the subjects, in the nominative case; consequently, the predicate nouns or pronouns are also in the nominative case. It is important to know this in order to use the right case of a pronoun. As the subject is nominative, nominative pronouns should be used after all forms of *be*. We should be able to change subject to predicate noun or pronoun, and predicate noun or pronoun to subject without any change of form.

That girl is my sister; my sister is that girl. She is my sister; my sister is she. I am he; he is I. George is he; he is George. The person who was speaking was I; I was the person who was speaking. It was I; I was it.

The nominative case is the only case used for the subject of a sentence; consequently, the nominative pronouns should be the only ones used to complete the meaning of any form of the verb *be*.³

Write the conjugation of the verb *be* and form twenty sentences using nominative pronouns to complete the meaning of any of its forms.

Since the verb *be* can not take an object, any word that *completes* the meaning of any of its forms is called its *complement*. A complement usually comes after the verb and it is diagrammed like an object, except that the line separating the verb from its complement is slanting instead of straight, as is shown in the following diagram:

Harold is the boy in the gray suit.

```

Harold | is \ boy
                the
                in | suit
                    the
                    gray

```

ADJECTIVES

An adjective is a word used to modify the meaning of a noun. A *black* horse; a *wild* storm; *this* book; *one* man. It often seems that a pronoun is modified by an adjective, but it is really the noun for which the pronoun stands that is modified. *He* is *clever*. *She* is *strong*.

DESCRIPTIVE ADJECTIVES

Some adjectives add very much to the meaning of a noun by describing it. There is given below a list of descriptive adjectives and a list of nouns. Try to put the adjectives with the nouns that they describe most effectively. Use the nouns and adjectives in sentences.⁴

clever	high	small	great
fragrant	beautiful	tall	low
short	sour	stupid	grand
dull	immense	large	sweet
awful	pretty	interesting	fascinating
artist	peach	rose	giant
room	knife	story	fairy
picture	mountain	milk	girl
hill	dress	thunder storm	man
cat	boy	donkey	scene

Make a list of ten objects that you can see around you or that you can think of. Use every noun in a sentence, putting before it an adjective that shows color, size or shape.

Make a list of nine persons that you know. Use every name in a sentence with an adjective that tells some trait of character, as: My brother Henry is a very *clever* boy; my sister is always *patient* with the younger children. My clever brother; my patient sister.

Make a list of five cities or villages that you know something about. Use every name in a sentence with an adjective that describes some special feature, as: San Francisco is *hilly*; Buffalo is a *manufacturing* city.

Use in seven sentences descriptive adjectives of your own choosing. Perhaps there are certain adjectives that you like

when you read them or hear them. See if you can not use them very accurately. If necessary, look up in the dictionary their exact meanings.

PREPOSITIONS

Prepositions are in constant use in our language, but they are such little words that they are hardly noticed until attention is called to them. Although small, they are very important, for on their accurate use depends the meaning of many sentences. There is given below a list of some of the most commonly used prepositions, with exercises in their exact meanings and use.

A preposition is a word that connects a noun or pronoun to some other word and shows the relation between them. The noun or pronoun so used is the object of the preposition and is always in the objective case.

COMMON PREPOSITIONS IN EVERYDAY USE

abroad	before	concerning	notwithstanding	toward
about	behind	down	off	towards
above	below	during	on	under
across	beneath	except	over	underneath
after	beside	for	past	until
against	besides	from	since	up
along	between	in	through	upon
among	beyond	into	throughout	with
around	but	like	till	within
at	by	near	to	without

The mistakes made in using prepositions are: The use of a nominative pronoun for an object instead of an objective pronoun; the use of one preposition for another; the use of some other part of speech for a preposition; the use of a preposition for some other part of speech.

Write twenty sentences using prepositions from the preceding list with two pronoun objects or with a pronoun and a noun for object.

Use each of the following prepositions in five sentences: off, at, to, on, upon. Remember the distinctions in use given in the sixth grade.

Notice twenty sentences, used by yourself or by some one else, in which these five prepositions occur. Are they used correctly?

Find twenty sentences in any books in which prepositions are used, and think over carefully the meaning of each.

SENTENCE STRUCTURE

A simple sentence may be composed of only two words, a subject and a predicate, as *John screamed*. An object may be added, as *John screamed, "Run!"* On the other hand, there may be so many modifiers of subject, predicate and object that a sentence becomes long and involved; but, unless a second subject and predicate are introduced, it remains a simple sentence, as: *John, white with fear, screamed to the children in the burning house, "Run!"*

Find the subjects and predicates in the following sentences:

The leaves trembled. The leaves trembled in the wind. The wind shook the leaves. The severe wind shook the leaves of the poplar tree.

wind		shook		leaves
the				the
severe				of tree
				the
				poplar

Diagram the other sentences of the exercise and also the following sentences:

A delay ensued. It was a delay of an hour. Mr. Tappertit descended into the cellar. He walked forward with a gloomy face and a severe manner. He assumed a hoarse voice. He folded his arms. A table, a chair, a small copper, and a truckle-bed covered with a ragged patchwork rug were in one corner.

table						
a						
chair						
a						
copper						
a						
small						
and						
truckle-bed						
a						
covered						
with		rug				
		a				
		ragged				
		patchwork				

were				
in		corner		
		one		

This is an interesting diagram, for there are so many parts to the subject. The sentence is simple, but with a compound subject. What are the prepositional phrases? Do they modify nouns or verbs? What is a phrase called when it modifies a noun? When it modifies a verb?

Diagram the following simple sentences:

Mr. Tappertit led the way, with folded arms and knitted brows, to the cellar down below. The captain, throwing off his outer coat, stood composedly in his dignity. The captain asked of his companion, "What news?" The other stretched himself to his full length before answering. Several members of the club were present. They were playing skittles in the basement.

What does the present participle *throwing* modify? What was the captain throwing? How did he throw it? Write the whole question "*What news?*" as the object of the verb *asked*.

All the sentences given are simple, but they have a variety of modifiers, thus showing some of the power of simple sentences. They are taken from "*Barnaby Rudge*," by Dickens, but they have been rearranged to serve as illustrations of simple sentences. A simple sentence with its one subject and one predicate is often clearer and more interesting than a long complex sentence. Read over any of your recent papers and pick out several simple sentences. Add to their meaning and length by using adjectives, adverbs, prepositional phrases and participles.⁵

COMPOSITION

Did you ever see an old scissors-grinder walking slowly along a street looking for work? Tell something about his life. Think of some of the trials and difficulties he must meet. Tell how he is received by some persons to whom he appeals. Give some real facts about his life if you are so fortunate as to know any. What do you think of such a way of earning one's living? Is it easy? Does it pay well?

Have you ever watched a ground squirrel or a gopher at its work? Write about one of these interesting little animals.

Have you ever visited a market place early in the morning, when fruit, flowers, vegetables and other articles were being put into place for the day's trade? It is a very interesting time of the day. Write about such a scene or about one suggested by this topic.

Write a short narrative about *I began in an unlucky way this morning*. Or change the thought to *lucky*, if you prefer.

Tell some of your experiences in making or caring for a lawn.

There follow some short papers written by seventh-grade pupils. The teacher gave the subject "An Evening Scene." The pupils wrote in the morning, and in the afternoon they exchanged papers for pupil corrections. These papers are given as first written, without corrections by the writers, but interlined with the corrections made by other pupils. None of these papers have been rewritten or corrected by the teacher.

AN EVENING SCENE

A cloud rose over the mountain ^{and} shut off the gleaming rays of the sun.
 Then it began to rain so that they had to go in out of it, as it keep ^{Who are they? kept not keep}
 Leave out a
 up a raining the drops became larger and larger until some of the drops
 were about as large as a quarter. ^{Who?} They listened to the rain awhile, and
^{Started, did they get through?} then being tired of listening to it started to play some music on the phonograph. By that time it was late and time to go to bed, and while lying in
^{Who?} bed they could hear the drops of rain like the pattering of little feet. ^{raindrops}

The pupil corrector, who made the suggestions interlined, also thought that the commas had not been well used. What do you think of the paper? Can you make further improvements? The little composition is well worth working over, for it has in it several possibilities. Is it necessary to use *drops* twice in the second sentence, and *time* twice in the last sentence? Can you not improve the sentence structure? Is *awhile* one word? Look it up in the dictionary. Drops as large as a quarter of what?

We all know what is meant, but is it advisable to leave a sentence in such an incomplete form? Are raindrops as large as a quarter of a dollar? Think this paper over and rewrite it, keeping the original thoughts, but improving the expression as much as you can. Do not hesitate to put in a thought or to make changes that add to the general betterment of the paper, but preserve all the good points of the original.

AN EVENING SCENE

The sun was setting as Jack tramped into camp in the high Sierras.

He could hear a shallow creek running noisily along its rocky bed. An old cow and a calf strayed in the meadow close to the camp, her bell

tinkling while she cropped the long grass. ^{*over*} were the only sounds that could

be heard except now and then the calling ^{*This was the only sound*} low notes of a quail on some distant hillside.

The pupil's correction of *over* for *along* is a matter of taste only, for either word is correct. His suggestion for the change in sentence structure is good. He also suggests putting *low* before *calling* in the last sentence. At first thought this seems better; but, to any one who is familiar with the quail's call, there is a peculiar appropriateness in saying "the calling low notes of a quail." The writer may have stumbled upon the expression, or it may have come to him as the natural description of the persuasive notes of the bird; however that may be, the wording is attractive and is better left untouched.

Does the writer mean her bell tinkling *while* she cropped the grass or *as* she cropped the grass? Is there any difference in the meaning of these two words in such a place?

AN EVENING SCENE

The clouds light up and glow with many colors ^{*The*} the birds tweet among

^{*The*} the branches the sun dips his ruddy ring behind the mountains whose tops ^{*(.)*} gleam like silver in the last rays of his splendor. All is quiet and the darkness slowly falls with silent step.

The pupil who corrected this paper changed only the punctuation, so as to break the paper into several sentences by the use of periods. The writer was evidently so impressed by the closeness of the connection between the thoughts of his description that he did not feel the need of punctuation. Each thought is a complete sentence, but the three thoughts are one description; is not this a place for semicolons? It is probable that the boy who wrote this beautiful little paper read a great deal, and that his observation of nature and his writing were influenced by his reading.

SECOND MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Irregular	
NOUNS	1
Plurals	
PRONOUNS	1
Objective Case	
ADVERBS	1
Distinguishing Use	
PUNCTUATION	2
Capitals	
Period	
Comma	
COMMON ERRORS	1
Agreement of subject and verb	
SENTENCE STRUCTURE	1
Simple	
PARAGRAPH STRUCTURE	2
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

Write the principal parts of the following irregular verbs: blow, grow, know, throw, draw, fly, catch, teach, fight, buy.

Write sentences for the past tenses of any five of these verbs, five sentences for each.

Use in sentences the past participles of any five of these verbs, three sentences for each. With what auxiliaries may the past participles be used? Can they be used as adjectives? Why should these correct forms for the past tense and past participle be drilled on? What words are sometimes used in their places?

Write the principal parts of these verbs: write, ride, drive, rise, take, shake, break, steal, speak, forget.

Use each of the past participles of the verbs given above in three sentences. Remember that with a past participle an auxiliary verb is usually employed, as: have, has, had, is, are, was, were, may have been, will have been, had been, etc.; and remember also that the usual mistake with verbs of this class is using the past tense in place of the past participle, as: "He has broke his sled," in place of *he has broken his sled*.

Select from the lists of verbs for the eighth grade any ten verbs with which you still make mistakes. Write five sentences for every form that you use incorrectly.

Select ten verbs whose principal parts do not sound familiar to you. Say over the four parts until you are sure you know them. In such an exercise it is advisable to associate the verb that you are learning with two or three that you are sure you know, and that have similar vowel changes.^a

NOUNS

FORMATION OF THE PLURAL

Look up the rules given in the sixth grade for forming the plurals of nouns. Write in one column fifteen nouns that take a plural in *s*. Write in a second column fifteen that take *es* to

form the plural. Why is only *s* added to the words in the first column and to many hundreds of other nouns? Why is *es* added to the nouns in the second column? With what letters do these nouns end? Does that have anything to do with the required plural ending?

Make a list of the fifteen nouns ending in *f* or *fe* that form the plural by changing *f* to *v* and adding *es*, as: *knife, knives*. Make a list of five nouns that end in *f* and form their plurals by adding *s*, like the nouns in the first list written for this exercise, as: *chief, chiefs*. Keep this list so that you can add to it similar nouns as you find them.

Make a list of the nouns ending in *o* that you find in your reading. Look up their plurals in the dictionary, because some add *s* and some *es*, and write the plurals also.⁷

What is the rule for spelling nouns ending in *y* preceded by a consonant? ending in *y* preceded by a vowel? Make a list of twenty nouns ending in *y* and write also their plurals.⁸

From any book for study or reading or from the dictionary make a list of thirty nouns and form their plurals. Try to select nouns whose spelling has puzzled you, so that you will get help in spelling with every word you write.

PRONOUNS

OBJECTIVE CASE

Nominative pronouns are sometimes used incorrectly for objective pronouns. For instance, we hear, "Did you see Harry and I?" or, "My father gave the oranges to you and I." These sentences should be, *Did you see Harry and me? My father gave the oranges to you and me.*

There follows a list of transitive verbs (verbs that require objects to complete their meanings). Use them in sentences, giving each verb two or more objects, either pronouns or nouns, as in the two sentences in the preceding paragraph.

Call, find, hear, send, touch, ask, love, know, want, see, leave, watch, take, help, show, teach.

Use the following prepositions in sentences, each with two or more objects, nouns and pronouns, or pronouns only:

Above, after, before, behind, below, besides, between, beside, by, for, from, toward, without, with.

ADVERBS

The careful use of fitting, appropriate adjectives and adverbs is a mark of culture, and they are a decided improvement and strength to spoken and written speech when used freely but without exaggeration or excess. Adverbs describe actions, as expressed by verbs, much as adjectives describe objects, as expressed by nouns. Consequently, as there is similarity between adverbs and adjectives, it is not surprising that one is sometimes used for the other. It is not difficult, however, to tell which to use. Simply think whether it is the verb or the noun that is modified, and use an adjective to modify a noun, and an adverb to modify a verb.

An adverb is a word used to modify or limit the meaning of a verb, an adjective or another adverb.

Many adverbs answer the question *when, where, how* or *why*. They tell *how much* or *how many* in relation to the verb, as: He worked *every day*. My uncle came *twice*. They are used to ask questions, as: *Why* did you go? They are used in an independent kind of way, sometimes as an answer to a question, as: Did you go? *Yes*, I went. Are you coming? *Certainly*. *Yes*, *certainly*, and similar answers are adverbs.

Take nine sentences from any of your science books. Modify every verb, if possible, by at least one adverb that is appropriate to the meaning. What question does each adverb so used answer?

Read over any paragraph from a story. Modify every verb, if possible, by an adverb appropriate to the meaning. What question does each adverb answer?

PUNCTUATION**CAPITAL LETTERS****Use a capital letter**

to begin a sentence: Both darkness and light seemed to spring from the depths of the ocean;

to begin a line of poetry:

“Back to the Army again, sergeant,

Back to the Army again;

’Ow did I learn to do right-about turn?

I’m back to the Army again!”;

to begin a proper name: Henry, Mathilde;

to begin a name of the Deity: Jehovah, the Eternal One;

to begin the first word of the majority of quotations: The King of the Golden River exclaimed, “Why didn’t you come before?”;

to begin, or to write, the greater number of abbreviations: P. O., post-office; R. F. D., rural free delivery; Mich., Michigan;

for the pronoun I and the interjection O;

for the important words in the titles of books or in the names of magazine articles: “The Tale of Two Cities,” by Dickens; an article in an October magazine on “The Africa That Roosevelt Will See.”

Write five sentences; a stanza of poetry; as many names of the Deity as you can think of; a sentence having in it a quotation; the titles of four books.

PERIOD**Put a period**

at the end of every sentence that is neither interrogative nor exclamatory;

after every abbreviation;

after Roman characters used to express numbers.

COMMA

A comma is used in a series of words whenever the conjunction is omitted. This is the older style of punctuating, which is still sanctioned by excellent authorities. Many of our best authorities, however, use commas to separate all the members of a series,

unless conjunctions are used with all of them, and even then commas may be used to show emphasis, as:

Hills, mountains and streams seemed to glide past the window of the car (older style). Hills, mountains, and streams seemed to glide past the window of the car (approved and used by many of our best authorities). Hills and mountains and streams seemed to glide past the window of the car. Hills, and mountains, and streams seemed to glide past the window of the car (used for emphasis).

Words of address are set off from the rest of the sentence by commas unless the address becomes exclamatory, when an exclamation point is used, as:

Ward and Ernest, you may go to the hills to gather ferns to-day. Ward! Drive that dog away! Quick! My dear son, you will never succeed in that way.

A word that is in apposition with another is generally set off by commas, as: Sir Walter Scott, a famous Scotch novelist, calls himself "a glutton of books" (apposition).

If the two names used together form one name, or a sort of title, no comma is used, as:

Johnson the ditcher will have to do his work again, but Johnson the carpenter has done excellent work.

A word that breaks the construction of a sentence is set off by commas. Some of the words most commonly used in this way are *therefore, now, I think, probably, however, perhaps*, as:

It is true, I think, but it can make no difference in my decision. My brother knew, however, that the snow lay deep on the mountain tops.

A short quotation is set off from the rest of the sentence by commas, as:

"Tell me more of your life," said Guenevere. The queen's color rose as she said, "You pledged me your royal word that Robin Hood should go free!" My father looked at us quickly and said, "Are you coming soon?"

A word, or a group of words, is frequently changed from its regular place in a sentence in order to give it emphasis, or to

improve the construction of the whole sentence. It is then set off by commas, as:

Gluck looked toward the melting-pot in astonishment. In astonishment, Gluck looked toward the melting-pot.

Unless a clause is short it is usually separated from the rest of the sentence by commas, as:

Level lines of dewy mist lay stretched along the valley, out of which rose great masses of mountains. He opened the flask and was raising it to his lips, when his eye fell on an object lying on the rock beside him; he thought it moved.

There is an important exception to this last rule, however. A restrictive clause, one that is so closely connected to the noun modified that it really becomes a part of its meaning, is not set off by commas, as: The man that built the house is an old soldier.⁹

Read a page of some well written book and explain to yourself the punctuation.

Find in some story ten clauses. Notice whether or not they are set off from the rest of their sentences by commas, and explain to yourself their punctuation.

Apply your knowledge of punctuation to every paper you write, punctuating as you write. Read over two of your recent papers and thoughtfully criticize your punctuation.

COMMON ERRORS

AGREEMENT OF SUBJECT AND VERB

Try to recall several things that you said at noon or recess, and decide if your verbs were plural when your subjects were plural. Notice ten sentences used by persons around you, and decide if the verbs are used correctly. Do not confine yourself to *are, is, was, were, have, has*, but notice all the verbs. Many mistakes are made with the common verbs, *do, go, write, talk*, etc.

Read over ten sentences in any book. Find their subjects and predicate verbs. Notice that when the subject is plural the verb is also plural.¹⁰

COLLECTIVE NOUNS AND THEIR VERBS

An army is made up of many soldiers; a class, of many pupils; a congregation, of many persons. If it is of the army, class or congregation as a whole that we are speaking, the verb should be singular; but if we have in mind the individuals making up the collection, the verb should be plural, as:

Collection as a Whole

The army was encamped near Valley Forge. The class is seated in a small room. The congregation hears two sermons every Sunday.

Individuals in the Collection

The army were quarrelling among themselves. The class were all talking together. The congregation have given money generously to buy the new organ.

Generally, in using these and similar collective nouns, the whole is referred to as one thing and the verb is singular. Think of ten such collective nouns, nouns that mean a collection of persons or things, and use them in sentences.¹¹

Do not use *as* for *that*. "Not as I know of" should be *not that I know*. "He is not going as I know of" is awkward and incorrect. Say, *I don't know that he is going*, or *I don't know whether he is going or not*. *As* is incorrect, and *of* is unnecessary.

Do not use *like* for *as*. Do not say, "He rides like I do," but *he rides as I ride*. *Like* is incorrect, and *do* is not the word meant.

Do not use *like* for *as if*. *It looks as if it will rain*, not "it looks like it will rain."

Use each of the preceding correct expressions in five sentences.

SENTENCE STRUCTURE

MAKING SIMPLE SENTENCES

The following group of short sentences can be combined into one simple sentence:

A boy was in a lonely place. The place was near a forest. He had been sent by his father. He was watching some sheep. The sheep were grazing.

A boy, sent by his father, was watching some sheep grazing in a lonely place near a forest.

boy		was watching		sheep
a				some
sent				grazing
by		father		in place
		his		a
				lonely
				near forest
				a

How is the boy described? He was *sent*. He was a sent boy, as we might say he was a happy boy. *Sent* is a past participle used as an adjective. What word describes *sheep*? They were *grazing* sheep. *Grazing* is a present participle describing *sheep*. It is used as an adjective. Change this simple sentence into a complex sentence by making clauses of the participial phrases, using *who*, *which*, *that*, *while*, *when*, *because* or similar connectives.

Put each group of sentences in the following short exercise into one simple sentence:

His father was working in a distant field. He was working with his men. He heard his son calling. The boy cried, "A wolf! A wolf!"

The men left their work. They ran to the pasture. They ran as quickly as possible. They thought that a wolf was there.

They found the sheep. They were quietly nibbling grass. They found the boy. He was lying under a tree. But they found no wolf.

The next day the boy was again with the sheep. They were in the pasture. Again the boy cried, "A wolf! A wolf!" Again the men were deceived.

The following day a wolf sprang upon the sheep. He was fierce. He frightened the boy. He tore the lambs into pieces.

The boy cried, "Wolf! Wolf!" Nobody came in answer to his cries.

Participial phrases are often somewhat explanatory in their nature. When this is the case, they are set off from the rest of the sentence by commas, as: A boy, sent by his father, was watching some sheep grazing in a lonely place near a forest.

Look over some of your recent papers to see if you can not find several simple sentences that can be brought into one by using adjectives, adverbs or participles.¹²

PARAGRAPH STRUCTURE

A paragraph is a group of sentences about one central thought. There may be reasons for various arrangements of the sentences in this group, but there is only one reason for the group, or paragraph—in some way the sentences all belong together; they are related to one another. Notice the following paragraphs:

Hallo! A great deal of steam! The pudding was out of the copper. A smell like a washing-day! That was the cloth. A smell like an eating-house and a pastry-cook's next door to each other, with a laundress's next door to that! That was the pudding! In half a minute Mrs. Cratchit entered—flushed, but smiling proudly—with the pudding, like a speckled cannon-ball, so hard and firm, blazing in half of a half-a-quartern of ignited brandy, and bedight with Christmas holly stuck into the top.

"Oh, a wonderful pudding!" Bob Cratchit said, and calmly too, that he regarded it as the greatest success achieved by Mrs. Cratchit since their marriage. Mrs. Cratchit said that, now the weight was off her mind, she would confess she had had her doubts about the quantity of flour. Everybody had something to say about it, but nobody said or thought it was at all a small pudding for a large family. It would have been flat heresy to do so. Any Cratchit would have blushed at such a thing.

Dickens's art as a story-teller makes even his paragraph structure a delightful servant to the story. Read either one of the above paragraphs and notice the feeling of satisfaction aroused by the way in which its thought is expressed. Indeed, it is the way of expressing the thought that makes the paragraph. The first is serving the pudding, the second is the delight of every one with the success of the pudding. Notice how each paragraph is built up.

The first carries the reader steadily on, from the opening of the copper to draw out the pudding to the appearance on the table of that pudding, blazing in its scanty quantity of brandy and crowned with holly. Every sentence is a step forward, and the whole paragraph is a steady progress, in which the reader, as well as the Cratchit family, shares. How the short sentences at the beginning of the paragraph give life and vividness to the story! How the longer sentence at the end harmonizes with the

quieter feeling that comes with the assurance that the pudding is at last safe from all accidents.

The second paragraph centers around the thought that the pudding was a success, and see how charmingly Dickens has developed this simple thought. The first sentence announces the success. The second tells what Bob Cratchit thought about the pudding. The third shows the anxiety that had tormented Mrs. Cratchit. The fourth tells the admiration and satisfaction of the whole family. While the fifth and sixth, although exposing the fact that it was a small pudding for so large a family, show that every Cratchit at that table was loyal to the Christmas pudding. The sentences, which are longer than those of the first paragraph, are better suited to the quieter feeling expressed.

It is, indeed, an art to handle language in so masterful a way, and it is only one of the many powers that Dickens possessed over the English language. Try to make your paragraphs united, complete thoughts. Do not drag on sentence after sentence as if they had no relation with one another; but have every one follow easily and naturally out of what has gone before. Many times the subject of a paragraph may be plainly expressed in one of the sentences; just as Dickens in the first sentence of the second paragraph says, "*Oh, a wonderful pudding!*" It is not necessary that such a subject sentence should be the first one, but, wherever it is in the paragraph, all the other sentences should center around it in thought. Those that precede should lead up to it; those that follow should be a natural outgrowth from it.

Write a paragraph about a race or some lively game, making all of the sentences short ones.

Write a paragraph on the same subject, using only long sentences. Which paragraph more nearly expresses the feelings of the boy who watched the game?

Write a paragraph about a quiet ride in some shady country road or a walk along a quiet street. Use short sentences.

Write another paragraph on the same subject, using long sentences. Which kind of sentence best fits the thoughts?

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COMPOSITION

Think of some one's eyes. What adjectives will describe them as they impress you? In answering that question you probably thought of the eyes in a general way, and used an adjective of a general sort of meaning, as, *blue, large, brilliant*. Now recall some mood of the person, and think of another adjective to describe his eyes when in this mood, as, *dreamy, passionate*. Picture the owner of these eyes in still another mood, and think of still other adjectives suited to it. Now tell about the person in one of the moods that you have thought about, describing the eyes, the lips, the changes in color, the use of the hands, the positions of the body, using fitting adjectives. Make the description short; a few lines will be enough, but give special care to the selection of words and to the arrangement of sentences.

Study carefully some picture that you like and write the story that you see in it.

Can you tell anything about a chicken-yard? How do the chickens busy themselves during the day? Does their intelligence seem to be of a high or a low grade? Why do you think so? Are they greedy or dainty eaters? Tell about the rejoicing over laying an egg, and about the anxiety of a mother hen concerning her little chicks.

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Be, that irregular verb of our language, keeps its subjunctive forms in the present and past. The present is not often used, but the past is used by persons who speak carefully. The forms are easy to understand and learn; the difficulty is in remembering to use the subjunctive instead of the indicative in certain places. A few drills help the memory out of this difficulty. There follows the conjugation of the present and past tenses of *be* in both the indicative and subjunctive moods:

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If I were in your place, I should not go to the city to-day. If my father were here, he would soon tell us what to do. If my brother were healthy, he would be able to climb to the top of the mountain. I wish my brother were healthy so that he could climb to the top of the mountain. If I were only rich, how happy I should be. If your book were not torn, I would buy it. I wish that your book were not torn, so that I could buy it. Oh, if I were in your place! If I were only rich! If my father were only here!

Use the following in sentences:

If I were, if he were, if she were, if my father were, if the pen were, if the house were, if your horse were, if the piano were, if John were, if the sun were shining.

Notice in your speech nine places where you should have used the subjunctive, as in expressions similar to the above, and correct the mistake if you used the indicative.¹³

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Some nouns are formed of two or more words, as, *son-in-law*, one of which is the important word (son), and the others are descriptive of it (in-law). In forming plurals it is the most important word that takes the plural form, as, *sons-in-law*. Form the plurals of the following:

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A relative pronoun is a word that stands for a noun and joins to it a related clause. The principal relative pronouns are as follows:

NOMINATIVE	POSSESSIVE	OBJECTIVE
who	whose	whom
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what	what

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That often takes the place of *who* for persons and of *which* for animals and things when the related clause is so closely connected with the noun for which it stands that it becomes a part of its meaning (a restrictive clause). In the illustrative sentence that follows, notice that the clause *that I love most* is part of the meaning of *cousin*: The cousin that I love most lives in New York. It is not simply a cousin, who lives in New York; it is *the cousin that I love most*. The clause restricts the meaning of *cousin* to just one cousin. In the sentence *the man, who was a stranger in the city, was surprised at its beauty*, the clause

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ADJECTIVES

It is interesting to make adjectives as well as to use them. Many adjectives are made from nouns by adding suffixes.

Add <i>ly</i>	father, mother, sister, brother, day, home
Add <i>ful</i>	truth, hate, beauty, pity, use
Add <i>ous</i>	odor, mischief, murder, bounty, nerve, pity, plenty (consult the dictionary for spelling)
Add <i>ish</i>	child, woman, fool, boy
Add <i>en</i>	wood, gold, silk

Adjectives may be formed from other adjectives.

Add *ish* blue, red, sweet

Add *some* whole, glad, weary

Prefix *un*, *in*, or *im* true, faithful, pure, important, known, apt, capable
(consult the dictionary for meanings)

Adjectives may be formed from verbs.

Add *able* love, burn, know, make, present

Read over a page of any story to see how many adjectives you can form from the nouns, verbs or adjectives that are used on it.

Look up in the dictionary the meanings of two or three words from each of the preceding lists, and make clear to yourself the exact meaning of the affix used. What change of meaning is given to *blue* by adding *ish*? What, then, is the meaning of *ish*? What is the meaning of *able* in *lovable*? Treat the other affixes in the same way.¹⁵

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Use *go, shame, help, where* as interjections.

Think of ten interjections that you hear or use. Put them into sentences with the proper punctuation.

COMMON . ERRORS

USE A PLURAL VERB WITH A PLURAL SUBJECT

Use *few, many, several, most, some, the rest* to mean number, hence with a plural verb, as:

A few men are still in the mill. *A few are* coming.
Many children are playing by the river. *Many are* here.
Some horses were pastured in the lot. *Some were* there.

Use *most, some, the rest* to mean quantity, so requiring a singular verb, as:

The most of my cake is gone. *The most was* eaten.
The rest of my cake is in the basket. *The rest is* here.

Write five sentences for each of the words in the two preceding lists, noticing carefully whether the verb should be singular or plural. It is not at all difficult to tell.¹⁶

With all these words, as with so many points in correct speech, there is little real difficulty, but it is necessary for the speaker to be thoughtful about his expressions. That is why you are asked again and again to observe your own sentences, to list certain expressions, and then to think about them so as to know whether or not you have used them correctly.

Do not use *kind of* for *rather* or *somewhat*. *Kind*, like *sort*, is a noun, and should not be used for an adverb. Do not say, "He is kind of feeble," where you mean *he is rather feeble*. "Kinder," a corruption of "kind of," is even worse.

SENTENCE STRUCTURE**COMPLEX SENTENCES**

Read over the story of the wolf that you put together from sentences in recent exercises. Rewrite it, using clauses wherever they sound better than participial phrases. Some, perhaps all, of the sentences may be well written in more than one way, as the following:

A boy, sent by his father, was watching some sheep grazing in a lonely place near a forest.

A boy was sent by his father to watch some sheep that were grazing in a lonely place near a forest.

Some sheep, grazing in a lonely place near a forest, were watched by a boy who had been sent out by his father.

A man who had some sheep grazing in a lonely place near a forest sent his son out to watch them.

Pick out the participial phrases, the adjective clauses, the adverbial clauses in the preceding sentences. What words introduce the adjective clauses? What part of speech are these words? What part of speech introduces the adverbial clause? In rewriting the story make easy and natural changes, but keep to the meaning, and do not add unnecessary words. Which story do you prefer—the one with clauses, or the one with participial phrases? There should be some well made sentences in both stories.

Adjective clauses should be well understood by this time, for so many of them have been treated in the preceding months. Put together now what you know about them.

What is an adjective? What is a clause? What is an adjective clause? What is an adverbial clause? May a clause stand alone, or is it dependent upon something besides itself? What is the difference between a clause and a sentence? What kind of pronouns introduce many adjective clauses. How many of these pronouns are there? What are the three most commonly used? Add adjective clauses to the following simple sentences:

The river flooded the valley. The storm blew down many trees. A soft light fell on his head. The children ran down the stairs. The blacksmith

shop stood under a chestnut tree. An honest man lived in a little house in the forest. The man worked all day. He had an ax. He dropped his ax into the river. The water fairy brought it back to him.

What do you understand by a simple sentence? Is a sentence that contains a clause a simple sentence? If the clause is dependent how may it be used? If a sentence contains an independent clause and one or more dependent clauses what kind of a sentence is it?

In any two sentences that you have just enlarged what are the independent clauses? What are the dependent clauses? Are these sentences simple or complex? Why? Are these two sentences declarative (a statement), interrogative (a question), imperative (a command), or exclamatory (an exclamation)?¹⁷

COMPOSITION

Write an account of Thanksgiving as you might tell it to some foreigner to whom the meaning of our Thanksgiving Day is unknown.

Watch and think about a locomotive, a steamboat or an automobile, and write something about the power of the machine, its uses or the way it works. Write a child's paper in a child's way, making it as interesting to others as the machine is to you.

Are you so fortunate as to know some old person who enjoys talking of days long past? If so, tell of some event that belongs to a former generation, as: Aunt Sally's wedding day; draining the marshes; cutting down the forests; before the railroad came. Do not take the whole of a big event, as *cutting down the forests*, but choose one little event out of it and write a short, interesting paper.

Write about one of your games where two or more children take part. Tell how you happened to play a certain game one recess; who proposed it; why; the conversation that led up to it; the enjoyment or the differences of opinions during the game; its ending. Try to preserve in the writing some of the lively interest felt in the game. Remember how Dickens makes his readers delight in the plum-pudding of the Cratchits. It is not

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Make a list of ten persons, as, *grocer, clerk*. Write a sentence about each, using *who* to introduce an additional or explanatory clause, as: The grocer, who is an old man, works very hard. In such a clause, the relative pronoun can be changed to a personal without loss of meaning, as: The grocer works very hard, and he is an old man.

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A few men are still in the mill. *A few are* coming.
Many children are playing by the river. *Many are* here.
Some horses were pastured in the lot. *Some were* there.

Use *most, some, the rest* to mean quantity, so requiring a singular verb, as:

The most of my cake is gone. *The most was* eaten.
The rest of my cake is in the basket. *The rest is* here.

Write five sentences for each of the words in the two preceding lists, noticing carefully whether the verb should be singular or plural. It is not at all difficult to tell.¹⁶

With all these words, as with so many points in correct speech, there is little real difficulty, but it is necessary for the speaker to be thoughtful about his expressions. That is why you are asked again and again to observe your own sentences, to list certain expressions, and then to think about them so as to know whether or not you have used them correctly.

Do not use *kind of* for *rather* or *somewhat*. *Kind*, like *sort*, is a noun, and should not be used for an adverb. Do not say, "He is kind of feeble," where you mean *he is rather feeble*. "Kinder," a corruption of "kind of," is even worse.

SENTENCE STRUCTURE**COMPLEX SENTENCES**

Read over the story of the wolf that you put together from sentences in recent exercises. Rewrite it, using clauses wherever they sound better than participial phrases. Some, perhaps all, of the sentences may be well written in more than one way, as the following:

A boy, sent by his father, was watching some sheep grazing in a lonely place near a forest.

A boy was sent by his father to watch some sheep that were grazing in a lonely place near a forest.

Some sheep, grazing in a lonely place near a forest, were watched by a boy who had been sent out by his father.

A man who had some sheep grazing in a lonely place near a forest sent his son out to watch them.

Pick out the participial phrases, the adjective clauses, the adverbial clauses in the preceding sentences. What words introduce the adjective clauses? What part of speech are these words? What part of speech introduces the adverbial clause? In rewriting the story make easy and natural changes, but keep to the meaning, and do not add unnecessary words. Which story do you prefer—the one with clauses, or the one with participial phrases? There should be some well made sentences in both stories.

Adjective clauses should be well understood by this time, for so many of them have been treated in the preceding months. Put together now what you know about them.

What is an adjective? What is a clause? What is an adjective clause? What is an adverbial clause? May a clause stand alone, or is it dependent upon something besides itself? What is the difference between a clause and a sentence? What kind of pronouns introduce many adjective clauses. How many of these pronouns are there? What are the three most commonly used? Add adjective clauses to the following simple sentences:

The river flooded the valley. The storm blew down many trees. A soft light fell on his head. The children ran down the stairs. The blacksmith

shop stood under a chestnut tree. An honest man lived in a little house in the forest. The man worked all day. He had an ax. He dropped his ax into the river. The water fairy brought it back to him.

What do you understand by a simple sentence? Is a sentence that contains a clause a simple sentence? If the clause is dependent how may it be used? If a sentence contains an independent clause and one or more dependent clauses what kind of a sentence is it?

In any two sentences that you have just enlarged what are the independent clauses? What are the dependent clauses? Are these sentences simple or complex? Why? Are these two sentences declarative (a statement), interrogative (a question), imperative (a command), or exclamatory (an exclamation)?¹⁷

COMPOSITION

Write an account of Thanksgiving as you might tell it to some foreigner to whom the meaning of our Thanksgiving Day is unknown.

Watch and think about a locomotive, a steamboat or an automobile, and write something about the power of the machine, its uses or the way it works. Write a child's paper in a child's way, making it as interesting to others as the machine is to you.

Are you so fortunate as to know some old person who enjoys talking of days long past? If so, tell of some event that belongs to a former generation, as: Aunt Sally's wedding day; draining the marshes; cutting down the forests; before the railroad came. Do not take the whole of a big event, as *cutting down the forests*, but choose one little event out of it and write a short, interesting paper.

Write about one of your games where two or more children take part. Tell how you happened to play a certain game one recess; who proposed it; why; the conversation that led up to it; the enjoyment or the differences of opinions during the game; its ending. Try to preserve in the writing some of the lively interest felt in the game. Remember how Dickens makes his readers delight in the plum-pudding of the Cratchits. It is not

the use of long words and involved sentences, but entering into the actual life of an occurrence or of a person that makes a great writer like Dickens, Victor Hugo or Thackeray.

A seventh-grade class was asked to think of something that they had seen and to describe it as a picture. Most of the pupils chose some detail of a landscape—an excellent choice, to which they had, of course, been guided by the skillful teacher. One of the papers from this set follows, just as the boy wrote it:

A CALIFORNIA PICTURE

Soon we passed around the densely wooded bend of the swift river and in a moment's notice, a beautiful meadow with incalculable species of flowers dotting the green surface appeared before us. We pitched our tent under a giant cedar and gazed in wonder upon one of the most beautiful sights in the world, an uninhabited and unmolested meadow.

The thought and wording are exceptionally good in this paper, which was an ordinary short class exercise without previous preparation. The writer must have been an observant boy, and he probably read much. Notice how the punctuation lags behind the thought and expression. It is probably due to omission, for the pauses used show considerable knowledge and appreciation of punctuation. When pupils begin to punctuate as they write instead of waiting for a special time to put in the pauses, fewer pauses are omitted; they soon learn to feel that a comma, semicolon, exclamation point, or period is a great help in making a clear thought.

In the first sentence in the paper given above a phrase is out of its natural position. The writer has used one comma with it; is another needed? Is a comma needed between the two parts of this compound sentence? Is one needed in the next sentence? Is there any exaggeration in "incalculable"?

FOURTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Sequence of tense	
NOUNS	1
Finding nouns	
PRONOUNS	2
Additional and restrictive clauses	
ADVERBS	1
Affirmation and negation	
COMMON ERRORS	1
Either—or, neither—nor	
SENTENCE STRUCTURE	1
Complex sentences	
Adverbial clauses	
PUNCTUATION	3
Comma	
Semicolon	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

SEQUENCE OF TENSE

A person often changes his verbs from one tense to another when he should keep the same throughout his talk or paper. He begins in the past tense, but drops into the more conversational present; or he uses a simple present or past tense for a compound tense with *have* or *has*. A necessary change is always allowable, but care should be observed to avoid looseness in the use of tenses. A few sentences from papers written by children are given to show what is meant by this unnecessary change of tense:¹⁸

At one place on the road he was talking to about fifteen yeomen, who were seated around a table having a great feast. When they saw Robin Hood with his bow and arrows, they asked him where he was going; and when he told them that he was going to try to win the prize, they began to make fun of him. Robin Hood became so angry that he turned to go away, but one of the yeomen shot an arrow at him. It went about three inches from his head. Robin Hood then turns around and starts an arrow back, and it strikes the man who had shot him.

There is no reason for the change to the present tense in the last sentence, but the writer probably felt that he needed it to express the life of the quarrel between Robin Hood and his enemies. The past tense would have been just as vivid and in better taste. Try it.

Notice the changes of tense in the following:

The most interesting feature of Chinatown during the recent celebration of the Chinese New Year is the exhibition of the golden dragon. The great monster is confined in a hall in Chinatown, where thousands of visitors gazed at its silken folds.

The remainder of this poorly written, but interesting, paper was in the present tense. How can you so change the first sentence that the present tense is allowable throughout the first paragraph as well as the rest of the paper? For a second exercise, change all the verbs to the past tense.

There follows an extract from a paper written by a pupil several years beyond the seventh grade, which shows how badly

tenses are sometimes confused. In it the writer has used the present, present perfect, past and past perfect tenses.

A TRIP ACROSS THE SIERRAS

My father, brother and I are going to take a trip across the Sierra Nevada Mountains. We had it all planned the night before. We were to leave the next morning at three o'clock, for we have a long way to travel the first day. When we had traveled about three miles we could see a small brown bear back of the water works. When I was about one hundred feet from him I shot but did not succeed in killing him. Then my father tried his luck; it was a fatal shot for the bear.

As I had the best horse they told me to climb down so they could put the bear in my saddle. When the bear was in my saddle, I climbed on in back of him. When we came to camp that night my brother skinned him and tacked his skin up on the side of the log house in which we were going to spend the night.

Some of the most glaring errors, including unmeaning changes of tense, can be corrected as follows:

My father, brother and I took a trip across the Sierra Nevada Mountains. We made all our plans the night before leaving home. We arranged to leave at three o'clock in the morning, for we had a long way to travel the first day.

When we were about three miles from home we saw a small brown bear behind the water works. When I was about one hundred feet from him I shot, but I did not succeed in killing him. Then my father tried his luck; it was a fatal shot for the bear.

As I had the best horse, my father told me to get off, and we put the bear in my saddle. Then I climbed on back of him and we went on. When we camped that night, my brother skinned the bear and tacked his hide on the side of the log house in which we were going to spend the night.

Write a short story on any subject that comes into your mind. Use the past tense. See if you can use in the same paper both the past tense and the past perfect tense. It is often good form to use two closely related tenses in the same writing.

Rewrite the story, using the present tense throughout. Then see if you can use both the present tense and the present perfect tense in the same paper.

Study these four versions carefully to see which has the most harmonious use of verb tenses.

NOUNS

Write the names of ten things that you like to do, as, *singing, playing, skating*. In this list do not use an infinitive and its object, as, *to make bread*; nor a participle and its object, as, *playing ball*.

Write the names of ten things that you like to hear, as, *whistling, birds*.

Write the names of ten qualities that you admire in persons, as, *generosity*.

Write the names of ten qualities that you do not admire in persons, as, *bitterness*.

Write the names of twenty things that you can perceive by your five senses—hearing, seeing, tasting, smelling, touching.

Find twenty nouns in any of your books.

PRONOUNS

ADDITIONAL CLAUSES INTRODUCED BY *WHICH*

RESTRICTIVE CLAUSES INTRODUCED BY *THAT*

A clause introduced by *which* usually gives some additional or explanatory thought about the noun modified, as: This horse, which is a beautiful animal, is to be exhibited at the state fair. Such a clause may be given by using *and* with a personal pronoun, as: This horse, and he is a beautiful animal, is to be exhibited at the state fair. While this change may be made, the relative pronoun, *which*, makes a more pleasing sentence. An additional or explanatory clause is set off from the rest of the sentence by commas.

Make a list of the names of ten animals or objects. Write a sentence about each one of them, having in it a clause introduced by *which*. Be sure that the clause has some additional or explanatory thought about the noun.

Using the same list of ten animals or objects, write a sentence about each, having in it a clause that limits or restricts the meaning of the noun. Introduce the clause by *that*, and do not

set it off from the rest of the sentence by commas, as: The horse that I bought is very handsome, and he is to be exhibited at the state fair. Diagram five of the sentences with additional clauses and five of those with restrictive clauses.¹⁹

ADVERBS

Use the following adverbs to answer questions: yes, no, certainly, perhaps, indeed, not. Make the answers so complete that it can be readily seen that these words are adverbs, as: Are you going to the picnic? Certainly, I am going. Transposed, we have, *I am certainly going*. In this last example it is easy to see that *certainly* is an adverb; but it is not so apparent with *yes* in, *yes, I am going*. *Yes* is, however, an adverb.

Use in sentences the following adverbs to answer the questions, *how, how much, how many times*: scarcely, severely, almost, seldom, quite, nearly, thoroughly.²⁰

In the sentences just written use adverbs to modify the adverbs, as: He spoke severely to the child. He spoke almost severely to the child.

Use in sentences the following adjectives, modifying them with adverbs: irregular, important, intentional, wolfish, conceited, unselfish, complete.

In diagrams, adverbs and adverbial phrases are connected with the words modified, as:

he		spoke
		severely
		almost
		to child
		the

COMMON ERRORS

If the names of two persons or things are connected by *either—or, neither—nor*, the sense is singular. This is easily seen if a sentence is completed in which one of these expressions is used, as: Neither the boy nor his father has brought back the basket. Neither the boy has brought back the basket nor has the father brought back the basket. Consequently, the verb used with

neither—nor or *either—or*, in such sentences, should be singular. Complete the following sentences by putting in the correct verbs:

Neither John nor Harry (*runs* or *run?*) as fast as Charles. Either the canal or the railroad (*goes* or *go?*) to Albany. Neither you nor I (*has* or *have?*) enough money to buy the tickets.

Notice how the following sentences differ from the preceding ones, and make the verbs singular or plural according to the meaning expressed:

Both John and Harry (*runs* or *run?*) as fast as Charles. Both the canal and the railroad (*goes* or *go?*) to Albany. Both you and I (*has* or *have?*) enough money to buy the ticket.

Select the verb for each of the following sentences:

Neither John nor Harry, both of whom can run fast, (*runs* or *run?*) as fast as Charles. Either the canal or the railroad, both of which are used a great deal, (*goes* or *go?*) to Albany. Either you or I, as we have both just drawn our salaries, (*have* or *has?*) enough money to buy the tickets.

Does the separation of the subject from the verb by modifiers make any difference in the verb that should be used? Are we more likely to make mistakes when there is such a separation? Why? Are mistakes made with other verbs than *are*, *were* and *has*?

Use *neither—nor*, *either—or* in nine sentences. In some of the sentences use modifiers to separate the subject and the predicate and then see if you can tell whether your verb is to be plural or singular. Do not always use for your verbs *was*, *were*, *is*, *are* or *has*.

Use *both—and* in five sentences, in some of which use modifiers to separate subject and predicate.

SENTENCE STRUCTURE

COMPLEX SENTENCES ADVERBIAL CLAUSES

A ready speaker or writer can give many changes to the form of his sentences. Putting clauses into a sentence may add much to its beauty of structure as well as to its thought; but every

word, phrase or clause that is added should have a real meaning and importance in the sentence. Nothing should be added for sound or show. Simply adding words without much meaning weakens whatever we have to say or write.

The following words are adverbial conjunctions; that is, they are conjunctions that connect adverbial clauses to the independent clause:

when
as
as if

while
for
until

where
because
although

Use these adverbial conjunctions in sentences, three for each conjunction.²¹

PUNCTUATION

CLAUSES SET OFF BY COMMAS

Setting off clauses by commas is the most difficult punctuation that you have had yet, because one can not give for it a hard and fast rule. The meaning, the length, the relation of the clause to the rest of the sentence in which it stands, each has to be considered. Gradually you will learn all these points. A child of ten or eleven can not know why a man of forty punctuated his book just as he did; but the child can learn so thoroughly, step by step, that he may punctuate correctly a book of his own before he is forty. Usually, if a clause is explanatory, or "thrown into" a sentence, it is set off by commas, as: The man, whose name I forgot, will take our baggage to the depot. A restrictive clause is not set off by commas, as: The man that has our baggage will meet us at the station.

Read over one of your recent papers to find the clauses in it. Are they additional thoughts in the sentences, or are they restrictive clauses, limiting the meaning of the nouns modified? What difference does the kind of clause make in the punctuation? Are the clauses in your sentences punctuated correctly? When an additional or explanatory clause is very short it is not set off by commas.

Explain the use and omission of commas in the following:

I saw the man that had been hurt (*I saw the man who had been hurt* is also used, and the clause is still restrictive). The man, who had been severely hurt, could go no farther. The man that had been hurt could go no farther, so he was left at a farm house on the road. The horse that was killed belonged to our neighbor. The number of horses that were killed in the war was enormous. The streets, which were very narrow, were soon filled with people. The streets that were narrow were soon filled with people; but the streets that were wide were not at all crowded.

In the preceding sentences, which clauses are a necessary part of the nouns modified? Which clauses seem explanatory or additional? A restrictive clause, which needs no comma, can often be changed into an adjective or a participle without taking any meaning out of the sentence, as: The narrow streets were soon filled with people; but the wide streets were not at all crowded. In the next to the last sentence, however, where the clause is an additional thought, we should lose something if we changed the clause to an adjective; for the thought is, *the streets, but they were very narrow, were soon filled with people*. Can you change any of the other restrictive clauses to adjectives or participles without changing the meaning? Can you change any of the additional or explanatory clauses by using a personal pronoun in place of the relative pronoun and connecting the two clauses by *and* or *but*, as in the sentence given above? The streets, which were very narrow, were soon filled with people. [The streets, but they were very narrow, were soon filled with people.] *Which*, the relative pronoun, is changed to the personal pronoun *they*, and the two thoughts are connected by *but*, showing that the reason the streets were soon filled was because they were so narrow.²²

Write answers to the following questions about sentences:

What do you understand is meant by a *declarative sentence*? How is it punctuated? What is meant by an *interrogative sentence*? How is it punctuated? What is an *imperative sentence*? How is it punctuated? What is an *exclamatory sentence*? How is it punctuated?

What is a clause? What is the difference between a clause and a sentence? What is an independent clause? What is a dependent clause?

Which one may be used as a modifier? What is an adverbial clause? Is it independent or dependent? Why? What is an adjective clause? Is it independent or dependent? What do you understand by an additional clause? By an explanatory clause? By a restrictive clause? How do you punctuate clauses? Does it make any difference in the punctuation of an additional or explanatory clause if it is very short?

SEMICOLON

Two or more independent clauses may form a sentence. They may be connected by conjunctions, or, if the conjunctions are omitted, semicolons may be used in their places. This first rule for a semicolon takes one step beyond the use of the comma. A slight separation between the parts of a sentence is shown by a comma; a longer stop, or a greater separation, is shown by a semicolon. Sixth and seventh-grade pupils begin to need the semicolon occasionally, for their sentences are growing longer, and the use of clauses often means separation between the parts of a sentence.

There follows a paper written by a seventh-grade girl, in which she uses semicolons. The paper is left in its original form, for the painstaking writer was not given opportunity to study it over a second time. It needs very little correction, but several improvements can be made. It appears here as a special study in punctuation involving the use of semicolons.

A VILLAGE IN THE MOUNTAINS

If you have ever been in the mountains of the Sierra Nevada or Coast Range you have noted perhaps the beautiful scenery, the large trees so tall that they seem almost to touch the sky, and the bushes underneath hanging heavy with ripe juicy berries.

Traveling on you come to a little village; the rows of small houses with probably a bush or two climbing up their sides; the stage is standing at the little post-office and the gray-headed postmaster is giving the people their mail, you are apt to think they have a great deal of time by the way the mail is handed to them.

After a while the stage starts with a crash speeding away to some other little village not far away.

Traveling on you see the farmer's boy calling the cows and putting them in their stalls, the hogs are eating their corn and the fowls are climbing up into the trees to stay for the night.

If you were to stop at one of these farms and ask to stay over night you would find a hearty welcome and what is more a nice warm bed for your horses and plenty of fresh hay for them to eat, and if you offered them pay they would not accept it, and would think they had done no more for you than was their duty.

The next day you travel along and after a long ride through the mountains come out on the level plains below and although you are glad to get home again you often look back to your trip thinking that some time you will go there to visit and perhaps to live there.

Consider first the paragraph structure. What are the subjects of the various paragraphs? 1. Attention called to the mountains. 2. A village. 3. Going to another village. 4. Views on the road. 5. Hospitality at the farms. 6. Regretful return home.

Is any one of these paragraphs of so little importance by itself that it might better be made a part of another paragraph? Are there two paragraphs that are really one in thought and description? Are any connecting words, clauses or sentences needed to weld them together?

After the paragraph structure has been arranged, read the paper over slowly to consider the sentence structure. Is the second paragraph well begun? Is "traveling on" a close enough connection with the preceding paragraph?

The punctuation of the second paragraph is especially noteworthy, for the use of the semicolon is good for a beginner, with its separation of the various points in the description. It would be better, however, to keep the expressions alike in form, either leaving out the verb in each or using it in each. Either say:

The rows of small houses with probably a bush or two climbing up their sides; the stage standing at the little post-office; the gray-headed postmaster giving the people their mail; the villagers looking as if they had a great deal of time, judging from the way the mail is handed to them; how many such villages are scattered through the mountains of California.

Or say:

There are rows of small houses with probably a bush or two climbing up their sides; there is the stage standing at the little post-office; the gray-headed postmaster is giving the people their mail; the villagers look as if they had a great deal of time, judging from the way the mail is handed to them; how many such villages are scattered through the mountains of California.

That is, make each expression a complete sentence, or none of them. By doing this, they are all kept in the same construction.

In the paragraph beginning "Traveling on you see," the first subject and predicate are *you see*. What do you see? From the punctuation and the general meaning you expect to see what is mentioned in the rest of the paragraph; but, as the writer has given it, only *the farmer's boy* is the object of *see*, and the rest of the paragraph is in independent sentences. To improve this and to express what the writer seems to have meant, either make every part of the paragraph an independent sentence, or make every part, grammatically as well as in meaning, an object of *see*.

That is, either say:

As you travel on there is the farmer's boy calling the cows and putting them into their stalls; the hogs are eating their corn; and the fowls are flying up into the trees to stay the night.

Or say:

As you travel on you see the farmer's boy calling the cows and putting them into their stalls, the hogs eating their corn, and the fowls flying up into the trees for the night.

In this second arrangement the comma is better than the semicolon, for the separation is not great between the different points in the description.

In the paragraph beginning, "If you were to stop," should there not be two sentences? What is the first thought or sentence? What is the second? What little word, so convenient and yet so abused, has dropped from this writer's pen to tie loosely together two unconnected sentences? If you make two separate sentences here, what must you do about the pronouns that would be without antecedents in the second sentence? Rewrite this paragraph, making two sentences and using nouns instead of so many pronouns in the second sentence.

A weakness of this writer is evidently loose sentence structure. How many sentences are there in thought in the last paragraph? Are there not at least two? But they are written in one. What unfortunate little conjunction connects them?

When paragraph and sentence structure are well arranged, and the punctuation has been looked after, consider the smaller points in the paper for correction or improvement? Should you say *noted* or *noticed* the beautiful scenery? Look up the meaning of each word. Is it *apt* to think or *likely* to think? What is the meaning of each word? Is *crash* an appropriate word to use of the starting of a stage? How noticeable is the repetition of *away* in "speeding away" and "village not far away." And of *long* in "you travel along" and "after a long ride." Is the meaning of *there* clear in "sometime you will go there to visit," in the last sentence?

Rewrite this paper making the suggested changes in paragraphing and sentence structure, studying the use of words, putting in commas wherever needed, using the semicolon, and making any change that seems advisable to you; but see to it that you improve the paper. Do not detract from what is already a very pleasing and creditable little composition from a seventh-grade pupil.

COMPOSITION

Read over some poem having in it a story you like, and write that story from memory. There is no reason why you should not use the words of the poet, for this is an excellent way to learn new words; but be careful to use your own expressions unless you make direct quotations from the poem.

Think about the history of a Christmas tree—of the seed dropping from the parent tree and lying buried in the warm leaves and soil during the cold winter; of the growth of the young shoot in the cheery spring rains and sunshine; of the birds and bees that fluttered around it in summer days; of the cold winters lived through, until, finally, the young tree was cut and taken to some home to be hung up for a merry Christmas gathering. This story of the tree were telling its own story.

Write a short anecdote suggested

Tell about the coming up of a storm. Perhaps you were caught in a storm, and so you can bring in some of your own experiences as well as a description of the storm.

Write some of the facts that interest you about the water system of the city where you live. Where does the water come from? How is it brought to the city? How is it distributed? How is it measured at every house? Who owns the water system? Who pays for the water used? If you live where wells are used, write about digging or boring a well, bricking or tubing it and pumping the water; or, a very interesting feature, write about the veins of water that supply your well.



When paragraph and sentence structure are well arranged, and the punctuation has been looked after, consider the smaller points in the paper for correction or improvement? Should you say *noted* or *noticed* the beautiful scenery? Look up the meaning of each word. Is it *apt* to think or *likely* to think? What is the meaning of each word? Is *crash* an appropriate word to use of the starting of a stage? How noticeable is the repetition of *away* in "speeding away" and "village not far away." And of *long* in "you travel along" and "after a long ride." Is the meaning of *there* clear in "sometime you will go there to visit," in the last sentence?

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Write a short anecdote suggested by the word *singing*.

Tell about the coming up of a storm. Perhaps you were caught in a storm, and so you can bring in some of your own experiences as well as a description of the storm.

Write some of the facts that interest you about the water system of the city where you live. Where does the water come from? How is it brought to the city? How is it distributed? How is it measured at every house? Who owns the water system? Who pays for the water used? If you live where wells are used, write about digging or boring a well, bricking or tubing it and pumping the water; or, a very interesting feature, write about the veins of water that supply your well.

FIFTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Auxiliaries	
Would, shall and will	
May and can	
NOUNS	1
Nominative case	
PRONOUNS	2
What	
ADJECTIVES	2
Use of participles and infinitives	
PREPOSITIONS	1
Distinction in meaning	
Use	
COMMON ERRORS	1
"This here" and "that there"	
SENTENCE STRUCTURE	2
Compound sentences	
COMPOSITION	8

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See suggestive program in appendix*

VERBS

USE OF AUXILIARIES

Would

Would has two common meanings: It shows determination, as, *I would not go*; and it is used conditionally, showing a determination dependent upon a condition, as, *I would go if I had not lost my bicycle*. Many children, however, have a peculiar use of *would*, for they mean by it simply the past tense, as in the following paper by a seventh grade child:

A BOY'S YARD

The "merry-go-round" in our yard was built by my two brothers and one of their friends. It was about ten feet square and it was made of rough boards with a tall pole for the axis. All the children of the neighborhood *would* come and play with us and some *would* push the "merry-go-round" for awhile and the others *would* get on it. The boys *would* perform all sorts of feats which the girls *would* try with all their might to do after them. They *would* jump over ropes while going around fast, turn somersaults, run to see how long they could stay in one place, and do many other things.

Then there was a "switch-back" which the boys built. The track ran clear from the top of the barn to the side of the house, which was quite a distance. The car was a heavy sort of box, just big enough to sit in. The wheels of the car were made of wood. When we became tired of the "merry-go-round" we *would* all run to the barn, and one of us *would* get in the car, pull in the rope, and away *we'd* go.

The most fun, however, was to put Brownie, our dog, in and see him sit up and bark while he was going down. He didn't like it at first, and one time he jumped out of the car, the car jumped the track and came down after him, and the dog ran to the house very much frightened. Afterwards, he did not mind it at all.

We had several other things in the yard with which we had a great deal of fun, but we liked these two things the best of all.

By rewriting a few of the sentences in the past tense instead of using *would*, we have the following:

All the children of the neighborhood came and played with us. Some of them pushed the "merry-go-round" for a time, while the others rode on it. The boys performed all sorts of feats, which the girls tried with all their might to do after them.

Try to see how lacking in meaning *would* is in the sentences written by the child; then notice how much more vivid the story becomes by the use of the simple, direct past tense. Rewrite the story, making this change in the verbs, and changing the sentences wherever it is necessary in order to make them smoother or clearer in meaning.

Read over any one of your papers to see if you have used *would* in this manner; if so, change the verbs to the simple past tense or to whatever form of the verb is needed by the sense.

Shall AND Will

Shall used in the first person, that is with *I* or *we*, means that something is going to take place naturally and without any special determination on the part of the speaker, as: I shall be at home to-morrow; come over if you can. *Will* used with *I* or *we* shows determination on the part of the speaker, as: If you are coming over to-morrow, I will be at home. In the first sentence, the meaning is that I am going to be at home anyway, so come over. In the second sentence, the meaning is that I will arrange to be at home, I will exercise my will to be there, I *will* be at home, if you can come. The common mistake with these auxiliaries is to use *I will* or *we will* for *I shall* or *we shall*.

Use *I shall* or *we shall* in nine sentences, meaning *am going to* or *are going to*.

Use *I will* or *we will* in five sentences, showing determination or some definite arrangement of plans.

Notice five sentences, used either by yourself or some one else, in which the phrase "I will" or "we will" takes the place of the more correct forms *I shall* or *we shall*.

Look over some of your papers to see if you can find any sentences in which you have used "I will" or "we will" where *I shall* or *we shall* should have been used. Correct them.

May AND Can

Can comes from a word that can be traced far back in the history of our language. It is an Anglo-Saxon word that meant *to know*, and English *can* still has in it the meaning of *knowing*

how to do something. That is, there is an ability or power within the person to whom *can* refers, as: Henry can walk ten miles. Marie can play difficult music.

May shows that permission is given to do something, and this permission comes from some power outside the person referred to by *may*, as: Henry may climb the mountain with you, his mother says. *May* also shows a possibility, as: It may rain before night. This sense can often be expressed by *perhaps* and some other verb than *may*, as: Perhaps it will rain before night.

Can, SHOWING POWER OR ABILITY

I can make a cake. I can show you how to write your spelling, for the teacher says that mine is right. I can ride horseback. John can drive two horses. My father can not come home to-night for the storm has delayed all the trains. I can't pick those roses for they grow too high. My dog can bark louder than yours.

May, SHOWING PERMISSION OR POSSIBILITY

Mamma, may I make a cake? The teacher says that I may show you how to write your spelling lesson. Father says that I may ride horseback. I may go horseback riding to-night, but I am not sure. John may drive two horses, but I think he will have only one. My father may come home to-night, but we do not expect him until to-morrow. May I pick some of those roses? Yes, you may have all of them that you want. May I leave my dog in your yard while I go down town?

In the preceding sentences tell the exact meaning of *may* and *can*.

Write ten sentences using *can*. Write ten using *may*. Remember that the common mistake is in using *can* for *may*. That is, speakers frequently fail to distinguish when permission is asked or stated, as: *May I go?* not "Can I go?"

See if you can find in your own speech nine sentences where you have used *can* for *may*. Correct them.²³

NOUNS

CASES

In sentences, nouns have different uses, called *cases*. It is very easy to use English nouns correctly, for they change but little for the different cases. Pronouns are more difficult, for

they have more changes; consequently, it is better to learn to understand cases with nouns, where mistakes are rarely made in speaking or writing, and then to apply this knowledge to the correction of mistakes with pronouns.

There are three classes of nouns and pronouns—the *nominative case*, the *possessive case*, and the *objective case*.

The subject of a sentence is in the nominative case. It names what the sentence is about, and is generally a noun or a pronoun.

A noun that shows possession or ownership is in the possessive case. The possessive case is the only one in which a noun changes its form. An apostrophe and *s* (*'s*) or an apostrophe alone (*'*) is the sign of the possessive case.

The object of a verb or a preposition is in the objective case. The object is the word that completes the meaning of a verb or preposition, and it is generally a noun or a pronoun.

NOMINATIVE CASE

In the following sentences the italicized words are the subjects:

He stopped suddenly. The *match* burned slowly out. The *clock* ticked loudly from its place in the corner.

Find the subjects in fifteen sentences taken from any book.

Think over twenty sentences that you have used, and tell what are their subjects.

Use the following nouns as subjects of sentences:

word	rainbow	thunder	hillside	trees
envelope	pen	stamp	ink	table
road	poppies	ditch	robin	bluejay

PRONOUNS

WHAT

Many persons use *what* incorrectly for *that* in restrictive clauses. They say, "The horse *what* I bought," instead of *the horse that I bought*. This mistake is inelegant, but it can be easily avoided by remembering that when *what* is used as a relative pronoun, its antecedent (the noun for which it stands)

is not expressed. In the following exercise notice that when *what* is used, the noun for which it stands is not used; and that *that* is used with the noun:

I saw *what* you put on the table. I saw the *book that* you put on the table. I heard *what* you said. I heard the *words that* you said. The man saw *what* was lying on the ground. The man saw the *purse that* was lying on the ground.

Make a collection of twenty of your own sentences in which *who*, *which*, *that* and *what* are used. Study them carefully to see if they are correct. If not, rewrite the sentences.

Write ten sentences using *who* about persons in additional or explanatory clauses. If the clause is long, set it off by commas.

Write ten sentences using *which*, referring to animals or things in additional or explanatory clauses. Use commas.

Write fifteen sentences using *that* in restrictive clauses, limiting the meaning of the noun modified. Do not set off a restrictive clause by commas.

Write ten sentences using *whom* as the object of a verb or preposition.

Write ten sentences using *whose* as the possessive case of either *who* or *which*.

Write ten sentences using *what*, remembering that the antecedent of *what* is not expressed in the same sentence. *I see what you want* (I see the *book that* you want).²⁴

ADJECTIVES

PARTICIPLES AS ADJECTIVES

Different parts of speech may be used as adjectives by making them modify nouns. Present and past participles are very convenient and expressive adjectives, and they are often so used.

Use the following present participles as adjectives, putting them either before or after the noun modified, and noticing the punctuation:

running
flying

playing
intending

thinking
practicing

hoping
hammering

sweeping
going

The participle used as an adjective may still be enough of a verb to take an object and to be modified by an adverb, as: The girl, sweeping the room hurriedly, forgot to close the windows. What is the subject of this sentence? The predicate? The object? What noun is modified by the present participle *sweeping*? What is the object of *sweeping*? What adverb modifies *sweeping*?

Use the following past participles as adjectives:

closed	loved	spent	caught	suspended
written	parted	caged	carved	sung

In the sentence, *the rabbit caught in the trap this morning has escaped*, what is the subject? The predicate? What noun is modified by the past participle *caught*? What words modify *caught*?²⁵

Rewrite any nine of the sentences that you have written for the use of participles in this exercise, changing the participial phrases into clauses: The girl, who was sweeping the room hurriedly, forgot to close the windows. The rabbit, which was caught in the trap this morning, has escaped.

Think of five present participles and five past participles and use them in sentences. If you have any difficulty in getting participles, write the four principal parts of any five verbs and use their participles.

INFINITIVES AS ADJECTIVES

An infinitive is often used to modify a noun. This relation between a noun and an infinitive is not seen so easily as that between a noun and a participle, but it is just as real and important. We say, *here is a house to let*. A house *to let*. *To let* describes the house. *Wanted, a man to sell jewelry and silverware*. What kind of a man is wanted? A man *to sell* something; a *selling* man; a *salesman*. *To sell* modifies *man* by telling what kind of a man is wanted.

Use the following nouns and infinitives in sentences:

Room to sweep, cow to milk, house to be sold, knife to be sharpened, dress to make, book to read, boy to send, paper to write, umbrella to mend.

Think of nine infinitives and use them in sentences as adjectives.

PREPOSITIONS

Some prepositions are used with certain words in order to express exact meanings, as, *different from*. Some speakers say, "this flower is different to mine" instead of *different from* mine. *Differ* and *different* have within themselves the meaning of going *away from*; consequently, *from*, not *to*, should be the preposition used after *different*.

Different from. This flower is different from mine.

Careless of, in, about. *Careless of* means neglect to take care of something, as: The child is careless of his books and clothing. *Careless in* means careless or neglectful about the way of doing things, as: The child is careless in his additions. *Careless about* means a lack of proper respect, affection or attention, as: That woman is careless about her children. That girl has some money of her own and she is careless about getting a position.

Angry at, with. One is *angry at* an animal or object, but *angry with* a person. The boy is angry with his father. He is angry at having to go home so early.

Matter with. What is the matter with him (not of him)? What is the matter with the train that it is so late?

Die of. In the greater number of places we should say *die of* not *die with*. One *dies of* a disease, as: The baby died of croup.

Write five sentences for each of the uses for prepositions in this list.

COMMON ERRORS

Do not use "this here" or "that there" to modify nouns, as, "this here dog," "that there road." *Here* and *there* are adverbs and should not be used with nouns. *This* and *that* are adjectives and should not be used to modify the adverbs *here* and *there*. This is a common and very inelegant mistake. If you use either

of these expressions, watch your speech until you have a list of fifteen sentences in which you have used them. Correct the sentences. If you have fortunately driven it out of your own conversation, help in a kindly way some other pupil to eliminate it from his speech.

Write five sentences for each of the following: you were, we were, they were, the men were, the boys were, who were, all the horses were.

Make a list of fifteen subjects requiring *were* and use them in sentences, sometimes separating the subjects and predicates by modifiers.

Do not use *mad* for *angry*. *Mad* is really out of one's senses; *angry* is irritated or vexed. *He is angry with me for killing his dog*, not "He is mad at me."

SENTENCE STRUCTURE

COMPOUND SENTENCES

Two or more independent sentences are often slightly connected in meaning or by association of thought. Such sentences, or thoughts, may be connected by *and*, *but*, *or*, *nor*, *either—or*, *neither—nor*, *both—and*, as: *The man went to his office and his son went to school*. Here are two independent thoughts, or sentences. The only connection between them is the association of thought. Such a sentence is called a *compound sentence* because it is made up of two (or more) independent clauses, each of which might be a sentence by itself. Simple sentences may be thus connected, as in the illustration just given, and then there is a compound-simple sentence. Complex sentences may be thus connected, and then there is a compound-complex sentence, as: *The man, who was a prominent merchant, went to his office; and his son, who was now fifteen minutes late, hurried on to school*.

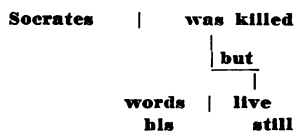
In this last illustration, what is the first independent sentence? Is it simple or complex? How can you tell? What is the second independent thought? Is it simple or complex? Is the whole sentence a compound-simple or a compound-complex sentence?

In the sentences given below, the conjunctions connecting the parts of compound sentences are italicized. Tell whether the parts are in themselves simple or complex.

Socrates was killed, *but* his words still live.

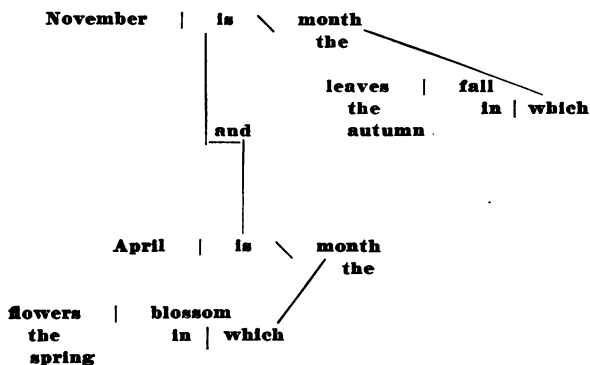
November is the month in which the autumn leaves fall, *and* April is the month in which the spring flowers blossom.

To show the construction of these sentences let us put them into diagrams:



These are two simple sentences joined by the conjunction *but*.

The next sentence is compound, but each of the two parts is a complex sentence. *And* connects these two complex sentences.



Are the sentences that follow simple or compound? Are the parts of the compound sentences simple or complex? Write out these sentences, separating the parts so that you can see clearly the two members of each of the compound sentences. Then think them over carefully to decide whether the parts are simple or complex. Diagram all of the sentences.²⁶

Mr. Tappetit eyed his host as he walked to a closet *and* the would-be bold captain took the bottle and glass that the blind man brought him.

The vault which they entered was strewn with sawdust, *and*, as it was between the outer and an inner one, it was dimly lighted.

The long comrade called the skittle players, who were in the inner vault, *and* a profound silence immediately followed the laughter which had been so loud a moment before.

Why are certain conjunctions italicized in the preceding sentences?

See if you can find in any story books five sentences that are similar to those just given as illustrations.

Write five such sentences. Think first of a short sentence having in it an adjective or an adverbial clause; then think of another like it in structure and closely related in thought, and connect the two by *and*, *but*, *either—or*, *neither—nor*, or *both—and*, according to the meaning.

Do not use *and*, *and*, *and*, *but*, *but*, *but* all down your pages of writing or through your conversation. They only tie together unrelated thoughts that should be in independent sentences; or they take the place of a closer relation that should be expressed by a relative pronoun or an adverbial conjunction. Read over five of your papers to see if you have used *and* or *but* to fasten together loosely thoughts that should be independent; and to make sure that you have not tacked negligently on by *and* or *but* thoughts that should be adjective or adverbial clauses closely connected to the modified word.²⁷

COMPOSITION

Have you ever known an old soldier? If so, write a short paper about some part of his life. Is he living with friends or in a Soldier's Home? In what war was he? Did he receive a wound? How? Tell about any one of these things in his life.

Suppose some child, younger than yourself, should ask you to tell him about electricity. He has seen electric cars, lights, engines, flat-irons and other machinery, and he wants to know something about electricity. Write briefly what you can tell him that he will understand.

Think over some lesson that you have enjoyed during the last week, and reproduce it in pleasant written form.

Write a story, anecdote or description suggested by the following words: bridge, clump of trees, deep pool, great ferns.

There are several ways of starting plants for gardens: Seeds are planted; cuttings are taken; bushes and trees are budded, or they are grafted; twigs are layered; roots are separated. Write of any one of these ways, making of your account, if possible, an interesting recital of some experience.

The stanza given below was written on the board by a teacher of a seventh-grade class, and the pupils paraphrased it according to their own idea of its meaning. The next day the meaning was discussed in class, and the pupils wrote another paraphrase of the stanza. The purpose of the exercise was to aid the pupils to a clear understanding of the poetry and to a ready expression of their thoughts.

“Our old brown homestead reared its walls
From the wayside dust aloof,
Where the apple boughs could almost cast
Their fruit upon its roof;
And the cherry tree so near it grew
That when awake I’ve lain
In the lonesome nights, I’ve heard the limbs
As they creaked against the pane;
And those orchard trees, oh, those orchard trees!
I’ve seen my little brothers rocked
In their tops by the summer breeze.”

There follow the first and second paraphrases, as written by a little Italian girl, whose difficulties with the English language can be clearly seen. The child’s unaided effort to understand and reproduce the stanza must not be underestimated by contrast with the enlightenment shown after the class study. Each step in her study of the stanza was important and had its place. The lack of sequence in tenses is still very apparent in the second paraphrase.

(First Writing)

Our old brown homestead from the wayside reared its walls. On which the apple boughs can almost cast their fruit on the roof. The cherry trees grew so near that, when I awake in the lonesome night, I could hear them as they creak against the window pane. There was so many orchard trees, and I've seen my little brothers rock on the top of the summer breeze.

(Second Writing)

Far off from a dusty road, stands our old brown homestead. The apple boughs are so near the house, that they almost cast their fruit on its roof. The cherry trees grew so near, that when I awoke in the lonesome nights, I could hear the limbs as they creaked against the window pane.

And those orchard trees, oh, those orchard trees, I have seen my little brothers rocked in the tops by the summer breeze.

Rewrite this little paper, correcting the unnecessary change of tense in the verbs, and improving the punctuation.

SIXTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Auxiliaries	
Ought, should, would	
Could, might	
NOUNS	1
Objective case	
PRONOUNS	2
Whom, whose	
ADVERBS	1
Phrases	
CONJUNCTIONS	1
And, but	
PUNCTUATION	2
Colon	
Interrogation point	
Exclamation point	
COMMON ERRORS	1
Unnecessary pronouns	
SENTENCE STRUCTURE	1
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

USE OF AUXILIARIES

Ought

He ought to go home early. We ought to give you your money now. They ought to bring back my umbrella.

In sentences similar to the preceding “had ought” or “should ought” is often heard. *Ought* is not used by careful speakers with an auxiliary verb like *had* or *should*. *Ought* is a simple verb, usually followed by an infinitive as in the preceding sentences.

Use the following expressions in sentences :

Ought to know, ought to hear, ought to sing, ought to bring, ought to drive, ought to pick, ought to live, ought to ask, ought to write.

Use *not* with each expression, as, *ought not to know*, etc.

Use *have* in each expression, as, *ought to have known*, etc.

Use the negative of the last expression, as, *ought not to have known*, etc.

Ought has in it a sense of duty or obligation, as: You ought to buy that child an umbrella. Do not use it where there is no sense of duty and *should* is sufficient, as: It is going to rain and we should have brought our umbrellas.

Should AND *Would*—*Could* AND *Might*

Should, *would*, *could* and *might* all depend upon a condition that is sometimes expressed in the same sentence and sometimes left out.

I *could* make a cake, if I had some sugar. I *could* show you how to write your spelling, if I had time. I *could* ride horseback every morning, if our pony were not so vicious. John *could* drive two horses, if he had a pole for the carriage.

Mamma said that I *might* make a cake if I came home in time. The teacher said that I *might* show you how to write your spelling lesson, if I could find time to do so. I *might* pick some of those roses if I had a stepladder.

I *should* go home right away, if it were not raining. I *should* go faster if I were not lame. I *should* try for that prize if I had time to do the work. (*Would* might be used in place of *should* in this sentence to show the determination of the speaker.)

I *would* help you if I did not have so much to do this morning. My father *would* come home every night if there were a late train. We *would* finish our house in redwood, but it is soft and easily marred.

Read over the preceding sentences on *could*, *might*, *should* and *would*, leaving out the clauses beginning with *if*, but noticing how the mind gropes after a new condition when this one is removed.²⁸

Notice the use of the subjunctive mood of the verb in the conditional clauses of the sentences just studied, for the wording is such that the unreal side is presented: I could ride horseback every morning, if our pony were not so vicious. But the pony is vicious, and the unreality of *not vicious* calls for the subjunctive *were*.

Complete the conditions in the following sentences by using the subjunctive form of the verb:

I could go with you to-morrow if my bicycle . . . here. I would give you some lunch if there . . . any for me. I should pick the flowers if the ground . . . not so wet after the rain. He might go to the picnic if he . . . not going to spend the day in the city with his cousin.

Change the sentences given above by using *but* and an indicative statement, as: I could go with you to-morrow but my bicycle is not here.

Use *could* in nine sentences, showing power or ability within the person referred to. Use *would* in five sentences, showing determination on the part of *I* or *we*. Look over three of your recent papers to see if you have used *would* incorrectly for the past tense. If so, correct it.

Use *I should* in five sentences, showing that you would have done something if it had not been for some preventing condition.

Use *I might* in five sentences, showing either the possibility of your doing something or that permission has been given to you to do something. If the condition that follows is unreal, remember to use the subjunctive whenever the verb is some form of *be*.²⁹

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NOUNS

OBJECTIVE CASE

In the sentences that follow, the italicized words are objects of something in the sentence. Find out whether they are the objects of verbs or prepositions or participles.

The King of the Golden River talked to *Gluck*. The two wicked brothers were turned to *stones*. The river sang a merry *song*. Gluck turned the *gold* out of the *melting-pot*. The little king, waving his *hat*, said "Good-by" to *Gluck*. The boy went to see the wonderful *river*.

What are the objects of the italicized verbs in the following sentences?

"One of my neighbors *has* an old dog that can neither see nor hear, and that *passes* the dark, silent days in an arm-chair which has been given to him for the comfort of his old age.

"I *had* a good opportunity at dinner of *observing* the master himself. A very quiet, grave, serious, even sad-looking old gentleman, he *discussed* places he had visited and the political news of the day. M. de Rouil *had* two wonderful trained dogs. M. de Rouil *quitted* the room, and *closed* the door after him. He then called to Lyda, one of the dogs; he *said*, 'Lyda, which is the least valuable figure?' Lyda *brought* me the cipher which was on one of the cards on the floor."

There the wrinkled old Nokomis
Nursed the little Hiawatha,
Rocked him in his linden cradle,
 Bedded soft in moss and rushes,
 Safely bound with reindeer sinews;
Stilled his fretful wail by *saying*,
 "Hush! the Naked Bear will get thee!"
Lulled him into slumber, *singing*,
 "Ewa-yea! my little owlet!
 Who is this that *lights* the wigwam?
 With his great eyes *lights* the wigwam?
 Ewa-yea! my little owlet!" —Longfellow

Write sentences in which you complete the meaning of the following verbs by nouns used as objects:

heard	drove	saw	forgot	caught
brought	find	closed	observe	light
rocked	sang	tell	encourage	educate

In any story find five verbs with objects. Many verbs do not have objects because the meaning is complete without them. Frequently, a verb that can take an object in some meanings is used without one, as: Are you going *to drive*? I am *driving two horses*. *Drive* is used without an object in the first sentence, and the meaning is complete; it is used with an object, *horses*, in the second sentence.

In any story find twenty nouns used as objects of prepositions.

Write ten sentences in which you use nouns as objects of prepositions.³⁰

PRONOUNS

WHOM

Whom is the objective form of the relative pronoun *who*. It is used for persons only, as: Did you see the man *whom* we knew in New York? *Whom* may be the object of a verb, as in the preceding sentence, or of a preposition. Make sentences, using the following prepositions with *whom*:

Of whom, for whom, from whom, about whom, instead of whom, beside whom, besides whom, behind whom, with whom.

Use in sentences the following dependent clauses with the objective *whom*:

Whom we knew, whom he met, whom you saw, whom she helped, whom my mother hired, whom you recommended, whom the dog frightened.

Notice your conversation and that of others to see if you can find ten places where *whom* should be used but is not. The most frequent mistake, perhaps, is like the following: "This is the lady I bought the book for." Here no relative pronoun is used, and a preposition is at the end of the sentence. The better arrangement is: This is the lady for whom I bought the book. As in the incorrect form of this sentence, you can often notice a preposition at the end of a sentence. See if you can find in your own speech or that of others five sentences ending with a

preposition, as, *for*, *about*, *above*, *with*, *from*. Think over these sentences carefully to see if they should not be rearranged with the preposition, followed by an objective relative pronoun, somewhere in the sentence, as in the better arrangement given above. Be rather suspicious of prepositions at the end of sentences; this is sometimes a correct use, but it is more frequently incorrect.

WHOSE

Whose is the possessive form of *who* and *which*; consequently, it is used for persons, animals or things, as:

The woman *whose* purse was lost had to walk home. The baby *whose* parents died was adopted by an aunt. The dog *whose* paw was hurt by the train had to be killed. The horse, *whose* temper was gentle and confiding, was a great favorite with the children. The trees, *whose* branches drooped nearly to the ground, were in a long row by the lane. The tulip bulbs, *whose* blossoms had been gone for weeks, were dug up by the gardener.

Are any of the above clauses restrictive? As *that* is the relative pronoun used as the subject of a restrictive clause, can *whose* be a possessive form for *that*?

Write ten sentences using *whose* referring to persons. Ten referring to animals. Ten referring to things.

ADVERBS

ADVERBIAL PHRASES

A verb is often modified by a phrase or a clause. Whatever modifies a verb is adverbial in its nature, since *adverb* means added to the verb; consequently, such phrases and clauses are called adverbial phrases and adverbial clauses. A phrase is often introduced by a preposition. Make a phrase for each of the following prepositions, and then use the phrases in sentences, modifying verbs:

In, about, above, behind, between, without, instead of, concerning, notwithstanding.

In the following list are there any adverbs that can not be compared?

certainly	perhaps	scarcely	severely
almost	seldom	quite	nearly
thoroughly	irregularly	importantly	wildly
intentionally	conceitedly	unselfishly	completely

What is shown by the positive degree of comparison? By the comparative? By the superlative?

Write the comparison of all the adverbs in the preceding list, that can be compared either by adding *er* and *est* or by the use of *more* and *most*.

Make a list from any of your books of fifteen adverbs, and write their comparisons with the others in the list given.

CONJUNCTIONS

You have already studied many conjunctions that connect dependent clauses with independent clauses, and also conjunctions that connect words, phrases or clauses of equal rank. Some of the latter that are most commonly used are *and*, *but*, *neither—nor*, *either—or*, *yet*, *however*.

And shows an association of thoughts, as: Birds *and* trees. Coming into town *and* going home again. One man died of hunger *and* one woman was saved with difficulty.

But, not *and*, is used to show a contrast, as: Many trees, *but* no birds. Coming into town, *but* not going home again. One man died of hunger, *but* all of the women were saved.

Put *and* in the place of *but* in the three illustrations just given, and notice the loss of emphasis and meaning. The correct use of *but* is one of those thoughtful, delicate touches that show a speaker's pleasure in making a perfect tool of his language. The best way to learn to use *but* when the meaning requires it, is to watch your own speech and writing and, wherever a contrast is intended, use *but*.

Write five sentences, using *but* to show a contrast. Write five sentences, using *and* to show an additional thought.³¹

Neither—nor. Both *neither* and *nor* have a negative meaning; consequently, they are used together. We should say, *neither*

you nor I can go, not, neither you or I can go. Put *neither—nor* together and *either—or* together. Since *not* frequently takes the place of *neither*, *nor*, not *or*, should usually follow *not*, as: The package is *not* for you *nor* me. It is for my brother or my sister.

Write ten sentences using *neither—nor*.

Write nine sentences using *not* and *nor* in each, as in the illustration given.

Write five sentences using *either—or*. Change them to negative sentences in which *neither—nor* are used.

PUNCTUATION

THE COLON

A short quotation is generally preceded by a comma; a long one by a colon, as:

My sister says, "Come immediately, or you will miss the train."

In "Chapters on Animals," Hamerton says:

"M. de Rouil told us an anecdote of Blanche, which may be easily believed by anyone who has made her acquaintance. He was going home one night from Paris to Neuilly, after a performance, and saw a man who was seeking for some object that he had lost. 'What are you looking for?' he asked. The man answered that he had lost two hundred and eighty francs. 'Possibly my dog may be able to find them for you; have you any money left? If you have, show her a piece of gold. *Allez, cherchez, Blanche!* (Go, hunt, Blanche!)' The dog set out and fetched first one piece of gold and then another and then a banknote till the two hundred and eighty francs were completed."

An enumeration of several things is preceded by a colon. An enumeration is frequently introduced by *namely*, *viz.*, *as follows*, *the following*. Notice how frequently the colon is used in this book, preceding enumerations.

THE INTERROGATION POINT

An interrogation point is placed at the end of every question, whether it is a complete sentence or only a word or two. An interrogation point may come in the middle of a sentence, if that

is where the question ends. An interrogation point at the end of a quotation often comes in the middle of a sentence.

"Where are you going?" he asked. Go to your mother, ask her politely, "May I go?" and return immediately. Where are your books? Where, indeed?

THE EXCLAMATION POINT

An exclamation point is placed after an expression of surprise or emotion. An interjection generally shows emotion; consequently, an exclamation point is usually placed after an interjection. If a whole sentence is needed to express the surprise or emotion, the exclamation point is placed at the end of the sentence. Several exclamatory expressions may follow one another, requiring the use of an exclamation point after each one. In this case, the separation is so complete that each exclamation usually commences with a capital letter. If the emotion is less, only one exclamation point is used, at the end, and the exclamatory expressions are separated by commas. Sometimes an exclamation point is used after a sentence containing a deep or impressive thought.

Well, I declare! When did you arrive?

Nonsense! I tell you he will not go.

I shall never be through with all these additions!

Run! Jump! Play until you are tired! Such glorious days for pleasure do not come frequently.

Run, jump and play until you are tired!

The Angel of Death has been abroad throughout the land; you can still almost hear the very beating of his wings!

Write five sentences to illustrate each of these rules of punctuation.

COMMON ERRORS

Do not use a personal pronoun unless it is needed. Do not say, "My brother he can't go," but, *my brother can't go*. There is no lack of emphasis in leaving out *he* although it may seem so to any one accustomed to this repetition by means of the pronoun.

Use the names of all the members of your family in sentences similar to the illustration given above, but do not follow them with personal pronouns.

Many unnecessary words are used. In the following sentences those that are italicized add nothing to the meaning:

That man always has some reason *or other* for being late. He was killed *dead*. Where are you going *to*? It is not so early as you think *for*. Are you intending to return *back* to New York? Did you take that book off *of* the bookshelves? Have you washed *off* your face? Had I *have* known the way, I should have been here an hour ago.

Give the sentences of the preceding exercise correctly by leaving out the unnecessary words. Notice your own speech for similar expressions, listing twenty, if possible. Correct them.

SENTENCE STRUCTURE

Write a declarative sentence in its natural order. Change some part of it around, so that it will not be in its natural order, although it will still be a declarative sentence.

Write a sentence introduced by a prepositional phrase; by an infinitive phrase; by a participial phrase; by an adverbial clause.

"The golden-rod was nodding and waving in the wind, swaying to the beating of the rain against the rocks."

Is the preceding sentence simple, complex or compound? Is it declarative, exclamatory or interrogative? Is it in the natural sentence order or out of it?

Rewrite the sentence, putting the participial phrase first.

Change the sentence so that you begin it with an adverbial clause.

Select from any story five pleasing, interesting sentences. See how many arrangements you can make of them, using only their wording and keeping good sentence structure.

Introduce words, phrases and clauses of your own, lengthening the sentence and enlarging their thoughts, but being careful not to bring in anything that does not belong to the sentence thought.

COMPOSITION

Have you ever watched any one weaving a carpet or rug? Write about the process.

Write about any interesting incident in the life of George Washington. Was he a perfect man, as histories sometimes seem to say? Why do we know so little about his faults?

Write a story, true or imaginary, about "my first day at school and how I made friends with the children."

Study some picture that you like, and write the story suggested by it. Perhaps you may see in it a story that no other pupil in the school reads in it. Tell what it says to *you*.

Write about something that you have to do frequently, as clearing walks after a snow storm, irrigating berry vines, wiping dishes, mowing the lawn. Make a bright, interesting paper on one of these topics or a similar one. It is to be hoped that you like your work, whatever it is, and that you can put into your paper your spirit of industry and enjoyment.

A seventh-grade class was asked to write a description of some sound that they either imagined or recalled. For such young writers, the efforts are honest, interesting, and very satisfactory. Three of the papers from the set are given, just as they came from the hands of the writers, who had, however, been given time to correct whatever mistakes could be seen in one reading. For ordinary composition work in this class, more time would have been taken for the pupils to rewrite and correct; but for illustrative purposes the first writing is preferred.

DESCRIPTION OF A SOUND

It moved and stirred. I shuddered in the darkness, as through the window came the sound of a moving form. My hair stood on end during the silence that followed. As angry ejaculations pierced the stillness I turned to run, but stopped short as I heard my name called by a familiar voice.

My brother had been out on the roof, collecting some punks which had been drying for the Fourth.

DESCRIPTION OF A SOUND

Coo! Coo! Wung! Wung!

How sorrowful, slow, soothing, comforting and sad, and so deliberate were the notes.

I answered back while walking toward the sound.

The answering went back and forth. Through the whistling of an oriole you could hear them repeatedly. Finally they led me to an old, charred oak. There on a limb sat a rosy tinted, cream-colored chested bird, as I talked to it and came nearer it flew through the air with a whistling sound, two long feathers in its tail streaming behind, and still I followed the dove the pretty quiet wild dove.

As in so many papers written by children who have not formed the habit of punctuating as they write, so as to keep in touch with the thought, the punctuation of this paper grows poorer and poorer. It begins well; it ends weakly. The paper is very good; improve it by making the punctuation correspond with the thought.

DESCRIPTION OF A SOUND

One day I was hunting in the tules, and I heard a funny sound. It did not sound like a bird, but more like a boy making a noise. I was anxious to find out what it was and went in the direction from which it came. I kept on going and going, but the sound did not sound any nearer and at last I came out in an open place and found a snake trying to get into a bird's nest and the old bird was trying to keep it away the best she could.

This interesting paper shows signs of haste, and the sentence structure grows weaker toward the end. *Sound* is repeated more frequently than necessary. Is *anxious* the right word to use in the third sentence? What does *anxious* mean? It is often used in this somewhat loose way; but is not *eager* or *curious* a better word to use here? Perhaps you can think of a still more appropriate word for the place. Rewrite the paper, improving the sentence structure and the punctuation.

SEVENTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Infinitives	
As nouns, adjectives and adverbs	
NOUNS	1
Possessive case	
PRONOUNS	2
Errors in use	
ADJECTIVES	1
Comparatives	
COMMON ERRORS	1
Doesn't	
SENTENCE STRUCTURE	1
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition*

See suggestive program in appendix

VERBS

THE INFINITIVE

The infinitive may be called the family name of a verb. The infinitive is the first form given in the four principal parts, *blow*; the present tense is generally the same word with some slight variations in spelling, *I blow, he blows, we blow, you blow, they blow*; the past tense is often the infinitive with a change of root vowel, *blew*; the present participle is the infinitive with *ing* added, *blowing*; the past participle may be more closely related to the past tense than to the infinitive, or it may be the infinitive with one or more letters added, *blown*. The irregular verb *be* is a noticeable exception. None of its forms in the present or the past tense come from the infinitive; but its participles are formed directly from the infinitive, *being, been*.

INFINITIVE OR PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
sing	sang	singing	sung
bring	brought	bringing	brought
play	played	playing	played
be	was	being	been
blow	blew	blowing	blown
see	saw	seeing	seen

The infinitive of a verb may be found by seeing which form can be used with *to*, as: *to be, to sing, to see*. Sentences can be changed in many ways by the use of infinitives, thus helping to develop a knowledge of language and a power over it. An infinitive may be used as a noun, an adverb or an adjective. As a noun it may, of course, be the subject or the object of a verb or the object of a preposition. The use of infinitives may add greatly to the beauty and expressiveness of sentences.

Write the infinitives of any five verbs, their principal parts, and the conjugation of the present tense of each, observing the relation between the infinitive and the present tense.

There follow various parts of several verbs. Find the infinitive of each by seeing what part can be used with *to*.

sinking	forget	behaved	playing	brought
shouted	heard	seeing	show	found
must	was	being	has	drove
grew	hiding	bit	stop	sat
shall	can	may	ought	will

Are there in this list any verbs that have no infinitives? Are they not the much-used auxiliaries? They, like *be*, are among the oldest verbs in our language, and they are very peculiar and irregular. Write the principal parts and the conjugation of any one of the auxiliaries, *must, can, may, shall, will, ought*. There is not much to write, for many forms are lacking.

Make a list of any twenty verbs from some of your books. Write them as you find them, present or past tense, participle or infinitive; then, find the infinitives. With these and the list from the textbook, you will have about forty-five infinitives. Use many of them in sentences.

THE INFINITIVE AS AN ADJECTIVE

The wood *to burn* in the stove is in the shed. (What wood is it? Does *to burn* modify wood?) The best horse *to ride* is in the field. (What horse is meant?) The cushions *to be covered* with silk are lying in my room. (What cushions?) The house *to let* is on Madison Street. (What house?)

THE INFINITIVE AS AN ADVERB

The man is coming *to bring* us our potatoes. (Why is he coming?) She is looking *to see* if the postman has brought any letters. (Why is she looking?) I am going *to ring* the bell. (Why am I going?)

THE INFINITIVE AS A NOUN

SUBJECT

To sing is natural for birds. *To play ball* is what we came for. (Notice that in this sentence the infinitive takes its own object, *ball*, while it is acting as the subject of the sentence.) *To read a story* is easy; but *to write one* is difficult. (What is easy? What is difficult? Do these subject infinitives take objects of their own? Is the infinitive alone, or is the infinitive with its object, the subject in these sentences?)

OBJECT OF A VERB

I want *to go*. (What do I want?) My mother expects *to see* you to-night. (What does my mother expect?) I hope *to get* a letter this afternoon. (What do I hope?)

Are there any objects with the infinitives in the preceding sentences? Is the infinitive alone used as the object of the

sentence, or is it the infinitive phrase (the infinitive and its object) that completes the meaning of the verb?

OBJECT OF A PREPOSITION

He is *about to go* to San Francisco. (What completes the meaning of *about*?) There is nothing for you to do *except to send* your trunk by express.

There follows a list of nouns and another of infinitives that may be used with them as adjectives. Put together appropriate nouns and infinitives, and use them in sentences.

dresses	to sell
lessons	to write
houses	to send
boys	to read
letters	to drive
shoes	to build
story books	to rent
horses	to plant
camping outfits	to make
roses	to enjoy

Make sentences in which you use the following infinitives as adverbs modifying the verbs in the second column:

to bring	is teaching
to see	is ringing
to drive	is building
to call	is preparing
to earn money	is getting up
to go	is hiding
to rent	is coming

Use the following infinitives as subjects of sentences:

to drink cold water	to shout
to be late	to show me how to play croquet
to walk fast	to pick wild flowers

Use the following infinitives to complete the meaning of the verbs in the second list; that is, use them as objects of sentences:

to ask	tries
to have	forgets
to paint	hopes
to complain	intends
to camp out	plans
to travel	learns
to speak	asked
to put	would like
to make	wrote

An infinitive alone or with an object of its own may be used as the object of a preposition. *About* and *except* are frequently so used. Use the following expressions in sentences, or substitute any other preposition that can take an infinitive for its object:

about to drive the horses	except (to) forget the lunches
about to go	except tell
about to suggest a place	except promise
about to sing a song	except listen
about to play the piano	except study arithmetic
about to bring a basket	except grow

Notice that when an infinitive is used after the preposition *except*, *to* may be omitted.

NOUNS

POSSESSIVE CASE

Write the possessive forms of the following nouns in both the singular and the plural numbers:

window	dog	cook	lawn	sugar	ocean
holiday	pebble	bird	summer	dove	hut
needle	spring	nest	beach	orange	broom
island	country	egg	breakfast	house	winter
honey	station	swarm	pigeon	field	oven
herd	train	shovel	pantry	curtain	sled
sheep	engine	blossom	bath	autumn	cushion

Look about the room and also think of the yard in order to make a list of twenty more nouns. Write them in the possessive singular and the possessive plural.

Write the names of twenty persons whom you know, using each in the possessive case in a short sentence.³²

PRONOUNS

A pronoun should have the same person and number as the noun for which it stands. *Every one*, *everybody*, *some one*, *no one* are all singular, as their forms show; but plural pronouns are often used incorrectly in referring to them, as:

Every one must put their books under their desks. Some one has been here before me and put their things on my table. No one should have their chairs near the door. Everybody who came into the room put their hats on the table.

All these sentences are incorrect, for *their*, a plural pronoun, is used to refer to singular nouns. They should read:

Every one must put his books under his desk. Some one has been here before me and put his things on my table. No one should have his chair near the door. Everybody who came into the room put his hat on the table.

Wherever the meaning is known to be feminine, *she* may be used instead of *he*; but *he* is generally used in all other cases. It is awkward to say, as some do, "Every one must put his or her books under the desk."

Write twenty sentences, five for each of the subjects, *every one*, *everybody*, *some one*, *no one*, using a singular pronoun to refer to it somewhere in the sentence, as in the illustrations given.

ADJECTIVES

POSITIVE	COMPARISON	SUPERLATIVE
glad	COMPARATIVE	
important	gladder	gladdest
	more important	most important

Compare the following adjectives by adding *er* and *est*, being observant of the spelling: strange, early, idle, lazy, large, vain, fierce, fresh, dark, healthy.

Compare the following adjectives by using *more* and *most*: probable, harmful, marvelous, wonderful, friendly, hateful, generous, dreadful, vicious.

Learn the following irregular comparisons:

POSITIVE	COMPARATIVE	SUPERLATIVE
many	more	most
far	farther	farthest
good	better	best
bad	worse	worst
much	more	most
well	better	best

Do not compare the following adjectives: square, round, perpendicular, upright, vertical, straight, perfect, wooden.

Do not say, "My line is straighter than yours." Change the sentence to *my line is more nearly straight than yours*, or, *my line is less crooked than yours*. Do not compare a word that, by its meaning, does not admit of comparison.

When we are comparing two things the comparative degree is used, as, *this house is larger than the other*. In such a sentence, no mistake is made in the comparison; but if “than the other” were left out, many a speaker would use the superlative degree incorrectly, and say, “this house is the largest.” If speaking of two houses, we should say, *this house is the larger; George is taller than James, or George is the taller*; we also say, *George is the taller of the two boys*.

Make a list of twenty of your schoolmates, putting their names together two by two, as, Mary and Jennie, George and James. Compare every couple in some respect, remembering to use the comparative degree, for only two are being compared, as: George is older than James, or, George is the older. Mary is more skillful than Jennie in playing the piano, or, Mary is the more skillful player.

When speaking of more than two the superlative degree is used, as: George is the oldest boy in the room, or, George is the oldest. He is now compared with all the boys. Mary is the most skillful piano player in the class, or, Mary is the most skillful. She is now compared to more than one person.

Think of six merchants whom you know, writing their names two by two. Compare each couple in some way, their prices, trade, the size of their stores, or in any other way. Remember to use the comparative degree, for only two are being compared.³³

COMMON ERRORS

Use *he doesn't, she doesn't, it doesn't* in sentences, to correct the errors “he don't,” “she don't,” “it don't.” Write at least fifteen of these correct expressions.

Write at least fifteen sentences using the names of persons with *doesn't*, as, *my father doesn't wish me to go*, instead of “my father don't” etc.

Write the present tense, singular, of the verb *do*, and tell why this correction should be made.

Do not use *bound* for *determined*. “He is bound to go” is a colloquialism for *he is determined to go*. The latter is the correct expression.

Do not use the prepositions *except* and *without* for the conjunction *unless*. It is incorrect to say, "I can not go without you go," or "except you go"; it should be, *I can not go unless you go*.

Do not say "lightnens" for *lightens*. *It thunders and lightens*.

Say, *he lighted the lamp*, or *the lamp is lighted*, not "he lit the lamp" nor the "lamp is lit."

Use *determined* in ten sentences where *bound* might incorrectly take its place.

Use *unless* in fifteen sentences similar to the illustration given.

Use *lighted* in ten sentences.

SENTENCE STRUCTURE

A merchant lived in a village.

Expand the preceding sentence by adding an adjective. Write it again, adding an adjective phrase, and keeping the adjective just used. Then add an adjective clause. Add an adverbial clause. Add a participle, either present or past.

Select five simple sentences from any of your compositions and expand them in the same way.

Select three simple sentences from any books and expand them in the same way.

COMPOSITION

Write as a narrative one of the lessons of the past week, choosing one that you specially liked. Even an arithmetic lesson may become the subject of a very interesting paper.

Write about some visit that you have made or received recently. Bring in some conversations or a description of a person or a narration of what was done.

Write a paper about the production of some article on the dinner table. This may be pepper from far-away countries, home-grown potatoes, rice from southern lowlands, or anything we eat or drink. Some one of these articles may be an interesting subject to read about in a book or paper before writing on it. More information is gained by such reading, but a writer must

take care that he does not make a mere reproduction of what he has read. Get knowledge on your subject, but use it in your own way.

Have you ever noticed a robin's interest in its nest? Write about it.

Write about a game of hide-and-seek.

Do you live where there are street-car lines? Who owns them? Is there more than one street-car company in your city? Are transfers given from a line owned by one company to a line owned by another company? What kind of cars are used? Where are they built? Are they repaired in your city? Are there any large car shops near you?

Many a writer wanders from his subject; he may not even know when the end is reached, but may continue to write down thoughts just because they occur to him. The following paper illustrates this weakness:

Early one morning in July I started to my friend's house. He lived in the woods far back in the dark. I reached there about two o'clock, and he was not at home. I soon heard a whistle, and then I saw him. The first thing we did was to go out hunting. We heard the wolves and coyotes. We returned about dusk with a few birds and rabbits. At last we ate our supper and went outside to play. While we were out playing, we heard a noise that made us run. I was so scared that I could not talk. My friend was also afraid and almost cried. I came home the next morning and was very glad to get there. The sun was shining bright, and boys were playing ball. I was soon playing ball too. That day I played football and baseball.

Where is the real end of this paper? Why did the boy go on writing? The punctuation is very good, especially for a seventh-grade pupil, but is it advisable to change it or add to it anywhere? Are there not some words and expressions that can be improved?

As you read over the paper, does there not seem to be an omission of thought? Is not something lacking, which the reader seeks instinctively in order to complete the story? Taking this narration as a subject, make a complete story out of it, finishing it at the right place and in a definite way.

EIGHTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Participles	
Adjective and noun	
NOUNS	1
Possessive case of compound nouns	
PRONOUNS	1
Interrogative	
ADVERBS	1
Clauses	
PUNCTUATION	1
Quotation marks	
Hyphen	
Apostrophe	
COMMON ERRORS	2
Each, every	
SENTENCE STRUCTURE	2
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

THE PARTICIPLE

In the principal parts of verbs the third form always ends with *ing*. This is called the *present participle*. It is easy to understand and to use, but children sometimes have difficulty in spelling present participles correctly. Observe the regular rules for spelling when a suffix beginning with a vowel is added to a word. The fourth form of a verb is called the *past participle*. It frequently ends with *ed* or *en*, and in adding it to a verb the same rules for spelling should be observed as with *ing*. Write the principal parts of the following verbs, underlining the two participles:

come	complete	hide	bite	cover
get	find	give	see	influence
care	save	swim	do	drive
stand	charge	begin	go	telegraph
apply	travel	write	sit	multiply
stripe	strip	ride	set	divide
joke	wonder	rise	lay	burrow
enter	prefer	forget	lie	get

PRESENT PARTICIPLE AS AN ADJECTIVE

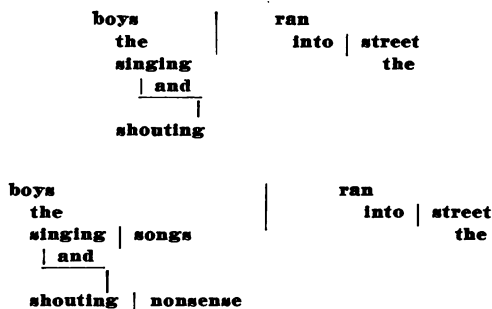
Use the following present participles in sentences as adjectives, with nouns from the second list:

choking	men
building	fishermen
seeing	lamp
smoking	dog
drying up	goldfish
hearing	sheep
getting	soldier
feeding	water
not having	sparrows

Give objects to as many of these participles as will take them, and use the participial phrases thus made to modify nouns, as:

The boys, singing and shouting, ran into the street. The boys, singing songs and shouting nonsense, ran into the street.

In the first of these two sentences, what are the present participles? In the second sentence, what are the objects of the participles? Diagrams picture clearly the difference in the sentences.³⁴



The participles may be modified by adverbs, as: The boys, loudly singing songs and merrily shouting nonsense, ran into the street.

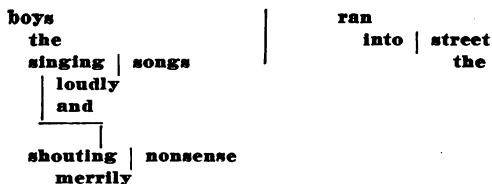


Diagram the following sentences:

The man, hearing a report, turned quickly. The birds building their nests in the trees sing every morning. The rabbits, not having food enough, starved.

PRESENT PARTICIPLE AS A NOUN

SUBJECT OF A SENTENCE

Begging is forbidden in some cities. *Traveling* is a pleasure to many. *Complaining* and *scolding* make a man old before his time.

A present participle and its object may be used as a noun:

Begging his bread was misery for the old man. *Scolding his dog* made the man forget to mail his letter.

These two uses of the present participle are shown in the following diagrams:

begging | is forbidden
 | in | cities
 some

begging | bread | was \ misery
 | his | for | man
 the
 old

Use the following present participles as nouns, subjects of sentences:

sleeping waking up riding a horse
dreaming covering the fire drinking cold water

Use the following present participles as nouns, objects of sentences:

teaching arithmetic asking questions selling
hunting wolves grinding wheat grinding

NOUNS

POSSESSIVE CASE OF COMPOUND NOUNS

In compound nouns the possessive sign is added to the most important word of the compound, as, *man-of-war*, *man-of-war's*. Form the possessives of the following compound nouns:

step-father	Frederick the Great	James the janitor
bell-buoy	Edward the Seventh	justice of the peace
chief of police	His Royal Highness	His Honor the Mayor

The apostrophe and *s* ('s) are added to the last words in the compounds given above. The *of phrase* is frequently substituted for the sign of the possessive with titles, for it is less awkward. *Edward the Seventh's armies*, or, *the armies of Edward the Seventh*. *James the janitor's rooms*, or, *the rooms of James the janitor*.

Think of five names or titles similar to those given above, and write the possessive forms. Such expressions as *Jones the bookseller*, *Hinman the tailor*, are usually spoken together as one name: consequently, the possessive sign is generally placed with the last word, as, *Jones the bookseller's shop*, *Hinman the tailor's place*.

PRONOUNS

INTERROGATIVE PRONOUNS

The interrogative pronouns are *who*, *whose*, *whom*, *which* and *what*. They are so called because they are used to ask questions. They are so easy that very few mistakes are made with them except in the use of *whom*. We often hear such a question as, "Who did you see?" instead of *whom did you see?* A diagram shows easily that *whom* is the object of the sentence, and that *who* should, therefore, not be used, for it is a nominative, or subject, form:

you | did see | whom

Who should be used whenever a subject is needed; *whom* should be used whenever an object is needed. Make ten interrogative sentences similar to the one given above, using *whom*. Make ten interrogative sentences using *who*. Do not become confused about the two pronouns. *Who* is the subject form, as:

Who went? Who is coming? Who has taken my music? Who will go to the hills with me?

Whom is the objective form, as:

Whom did you see? Whom have we here? Whom have they sent to the association? With whom are you going? For whom did you buy those flowers?

ADVERBS

ADVERBIAL CLAUSES AND CONJUNCTIONS

An adverbial clause is usually introduced by a conjunction. There are too many of these adverbial conjunctions for them to be given here, but any one of them is easily recognized because it introduces a dependent clause that modifies the verb of the principal clause. Adverbial clauses, like simple adverbs and adverbial phrases, answer the questions *how*, *when*, *where*, *why*. These words may, indeed, be the very conjunctions that introduce adverbial clauses. There follows a list of some of the most common adverbial conjunctions:

Showing *time*, or answering the question *when*:

When, while, until, after, since, as soon as, as.

Showing *place*, or answering the question *where*:

Where, wherever.

Showing *degree, manner, condition*, or answering the question *how*:

As, if, as if, than, that.

Showing *cause* or *purpose*, or answering the question *why*:

Because, for, since, in order that, so that.

See if you can find in any of your books adverbial clauses introduced by these conjunctions. Study the clauses to understand their meaning in the sentences.

Use the conjunctions given above in sentences of your own making.

PUNCTUATION

QUOTATION MARKS

A direct quotation, that is, the exact words spoken by some one, should be enclosed by quotation marks (" "). A quotation may be broken into two or more parts, but every part must have its own set of quotation marks.

"True, Willet, true," said his visitor, turning towards the landlord again.

"Sir," whispered John with dignity, "I know my duty."

"I never until now," he said, "believed that the frivolous actions of a young man could move me like these of my own son." He wiped the tears from his eyes. "Trust me, dear young lady, that I never until now did know your worth."

In the preceding illustrations what are the complete quotations? Are they in one or more parts? How many sets of quotation marks are needed by each quotation? Why?

Using any of your story books to help you with material, find or make five quotations. Have one complete in one part, and have the others divided into two, three or four parts. Remember to enclose each part in its own set of quotation marks.³⁵

A quotation is punctuated just as it would be if it stood by itself, and its own punctuation is included inside of the quotation marks. Punctuation that belongs to the whole sentence is placed

outside of the quotation marks. For illustrations, see the quotations given above.

The name of a book is enclosed by quotation marks, as:

We have been reading "Barnaby Rudge" by Dickens. Where did you put my copy of "Hiawatha"?

THE HYPHEN

When a word is divided at the end of a line, the division should be made between syllables and should be indicated by a hyphen (-). Avoid as far as possible carrying over a tense ending of a verb, as *ed* or *ing*; carry over a longer part of the word, or sacrifice space and write the whole of the word on the next line.

Numbers from *twenty-one* and *twenty-first* to *ninety-nine* and *ninety-ninth* are written with a hyphen. The hundreds are not connected by the hyphen with the numbers that follow them: *one hundred forty-five*, *three hundred fifty-nine*.

The words that name a fraction are connected by a hyphen, as: *two-thirds*, *ninety-nine-one-hundredths*, *two and four-fifths*.

APOSTROPHE

The possessive case of nouns is shown by the apostrophe: *children*, *children's*; *man*, *man's*; *boy*, *boys'*.

The omission of one or more letters is indicated by an apostrophe, *can't*.

Write five sentences in which you use the names of books that you know or have read.

Mention three books written by Dickens or any other author.

Write twenty words of more than one syllable, dividing them as they might be divided at the end of a line.

Write ten numbers below one hundred and ten above one hundred.

Write out four fractions.

Write the possessive case of twenty common nouns that you find in any book. Write the plurals and the possessive plurals of all these nouns.

COMMON ERRORS

Certain adjectives limit the meaning of a noun to one object; consequently, a verb used with one of these limited nouns and a pronoun referring to it should also be in the singular number. *Each, every, either, neither*, all point out one person or thing. Notice the following, telling how many are meant by the italicized words: *Each boy* in the class; *every bird* in the forest; *either man* in the wagon; *neither horse* in the barn.

In the following sentences notice the agreement in number between the noun, pronoun and verb:

Each boy has his own books in *his* desk. *Every bird* in the forest *builds its* nest and *sings its* song. *Either man* in the wagon *can guide* the horses by *his* voice. *Every book* had *its* leaves badly torn by the wind. *Neither tree gets* water enough to support *its* branches.

It is even permissible to say, *every person brought his umbrella with him*, although some of the "persons" may be ladies. *He* is generally used where the gender is not known, and also where both men and women are referred to in the same sentence.

Write twenty-one sentences in each of which you use a noun modified by *each, every, either* or *neither*, and referred to later by a pronoun, as in the preceding illustrative sentences.

Write ten sentences using *both, all, several, many* and *few* as modifiers of nouns, and follow them by pronouns referring to these nouns. Will the pronouns be singular or plural? Are these adjectives singular or plural?

Write twelve sentences using *we were, you were, they were, the boys were*. Why is this drill asked for?

Be careful to put *only* in its right place in a sentence. Do not say, "I only went as far as the bridge," but, *I went only as far as the bridge*. What does *only* modify? What does the first illustration mean by "only went"? "Harry only gave me my purse, there is no money in it." Where should *only* be placed in this sentence? What does it modify?

Less refers to quantity, *fewer* to number. Why is it incorrect to say, "There were less persons in the first car than in the

second"? Is it right to say, "There is less sugar in the silver bowl than in the glass one"?

Use *only* in ten sentences. Notice your conversation and writing, and make a list of ten sentences in which you have used *only*. Are they correct?

Use *less* in ten sentences; *fewer* in ten.

SENTENCE STRUCTURE .

Write a sentence in which you use a present participle as a noun. Use a present participle as an adjective; as the object of a sentence.

Use an infinitive as the subject of a sentence; as the object of a verb; as an adjective.

Write a sentence having in it an adjective clause. Is this a simple or a complex sentence? Why? What word introduces the clause? What two uses has it in the sentence?

Write a sentence having in it an adverbial clause. What word introduces the clause? Is the sentence simple or complex? Why? Why is one clause independent and the other dependent?

A clause may be used as the subject of a sentence. This is a very common use, but it may be difficult for seventh-grade children. The following illustration shows a clause as the subject of a sentence: That his money had been stolen made Joseph unhappy. What made Joseph unhappy? *That his money had been stolen*. Is not the whole clause the subject of *made*? A clause so used is called a *noun clause* because it takes the place of a noun; as a clause used for an adjective is called an *adjective clause*, and a clause used for an adverb is called an *adverbial clause*. A noun clause may be used as the subject or object of a sentence or as the object of a preposition.

Can you write five sentences in which clauses are used either as subjects or objects of the verbs?

COMPOSITION

Write a short description of some accident that you have seen or met with recently. This may be a serious or a comical accident, or it may be something that just escaped being an accident.

Tell the story of a lost child, or make your paper seem as if you were telling some experience of your own.

Write about something that happened to your mother when she was a child.

Write a paper suggested by the following words: umbrella, six o'clock train, barking dog, conductor, slippery street.

Write of a day's hunt.

A seventh-grade class have what they call "five minute stories." Some general kind of subject is given by the teacher or suggested by the pupils, for this is a class in which there is co-operation of labor and pleasure. It is intended to give about five minutes to the writing, after pen, ink and paper are ready; but a few more minutes may be taken to complete a story. It is not wise to oblige a writer to stop, merely because five minutes are passed; the pleasure of completed work is great, and the failure to complete it may cause distaste for further writing.

"An Accident" was given as the subject for one of these exercises. Three of the papers follow. They are just as they came from the hands of the writers, but time had been given to read them over and correct them. Probably all came out of the lives of the children.

AN ACCIDENT

Four miles from camp and Lydia's horse was gone! What was she to do? Early in the morning she had gone on a fishing excursion alone, because she could find no one with ambition enough to take a horseback ride over the mountains.

After tying her horse to a tree, she had gone far up stream fishing, and then she had returned to find her horse gone. Nothing was left for her to do but to walk back to camp. She had caught a basket full of trout and they were heavy; and any way it was not very easy to carry a bobbing basket of fish over steep mountains. After crossing over the first mountain she was indeed very tired. Suddenly she espied something moving in the distance. At first she could not discern whether it was a cow or a horse. Coming nearer she saw it was her pony, and mounting, she returned to camp.

AN ACCIDENT

A few nights ago when I was coming home from town I had quite a mishap. It was dark and there was a car with a searchlight on it behind me. I was going fast so that I could get home by the light, when, all at

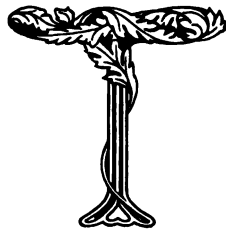
once, a man coming toward me appeared in the darkness. I turned to my right and he turned the same way. It chanced that he got there before me. I hit his front wheel square in the middle, bending his rim. All I had was one broken spoke. As he was good-natured, I did not get into trouble over it.

The movement of the real occurrence is well preserved in this second paper. The punctuation is good, partly the result of the time given for correction, as is plainly seen in the original copy. There are some funny little tricks of language, such as we often hear in conversation, as: "I hit his front wheel . . . bending *his* rim." "All I had was one broken spoke," as if it had been a rib. In the first of these two sentences *his* should be *its*, for the antecedent is *wheel*; but the second is not wrong grammatically. It suggests, however, something not meant by the writer. Can you change it, and still preserve the sprightliness of the paper?

AN ACCIDENT

"Wont this be a lovely cake, and wont I surprise mother?" thought I, as I slipped the cake into the hot oven. I had followed the recipe to the very end, and had measured perfectly, but I wanted to glance over it again.

"Two eggs, three cups of flour—" I had forgotten to put in the flour!



REMAINING WEEKS OF THE YEAR

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	2
Transitive and intransitive	
Finding verbs	
PRONOUNS	3
Cautions	
ADJECTIVES	2
Phrases and clauses	
ADVERBS	2
Phrases and clauses	
PREPOSITIONS	1
Uses by pupils	
COMMON ERRORS	2
Lists	
SENTENCE STRUCTURE	4
Reviews	
COMPOSITION	16

*At least two of the five language periods per week are
to be given to constructive work in composition*

See suggestive program in appendix

VERBS³⁰**TRANSITIVE AND INTRANSITIVE VERBS**

Sometimes a verb is not complete in itself, another word being needed to finish out the thought, as, *the mother told . . .* The thought is completed by adding *a story: the mother told a story*. *Story* is said to be the object of *told*, because it completes its meaning; and *told* is called a transitive verb because it needs an object to complete its meaning.

A transitive verb may be used in certain senses without an object. *Sings* is usually a transitive verb, but it may be used without an object. *She sings a pleasing song. She sings pleasingly*. Use in sentences the verbs in the following list; for those verbs that can be used either with or without an object, make two sentences, showing both uses:

see	own	earn	believe	sit
grind	die	speak	start	set
sell	gave	trust	think	raise
steal	fear	help	lie	rise
sail	hear	make	lay	bring

FINDING VERBS

Make a list of the verbs in any story in your reader. How can you recognize a verb? What does it show? Remember that the verb *be*, in all its forms, shows existence, not action, as: *I am, they are, the mountains are*. But *be* is seldom used alone, and, combined with some other verb, condition or action may be shown, as: *I am rowing. The mountains were covered with snow. Be* careful not to overlook any of the forms of *be* in making your list of verbs.

PRONOUNS**CAUTIONS FOR USE OF PRONOUNS**

1. Whenever you use a pronoun be sure that its antecedent is easily connected with it.

Many mistakes are made by using pronouns so loosely that it is impossible to tell what noun is referred to by the pronoun, as:

If you leave the flower in the pot it will be broken. The man told me that his brother had gone away and that he would die if he did not come back.

Can you tell exactly what is meant by either of these sentences? You can guess at the meanings, but can you be sure? In the first sentence, is it the pot or the plant that will be broken? In the second, is it the man or his brother that will die? By changing the wording, the meaning is made perfectly clear.

The plant will be broken if you leave it in the pot. The pot will be broken if you leave the plant in it. The man told me that his brother, who had gone away, would die if he did not return. The man told me that he would die if his brother, who had gone away, did not return. The man said, "My brother has gone away, and he will die if he does not return."

Find the antecedent for every pronoun in the preceding sentences.

Make clear the meaning of the following sentences:

The boy told his friend that he could come if he wanted him. If he does not catch his dog before night he will go away and never come back. The cat ran after a mouse, but it ran through a hole, and then it ran out of a door and a dog chased it.

More mistakes are made in using *it* than any other of the pronouns. In the last sentence of the preceding illustrative exercise, change the wording so that it is plain that the first *it* refers to the mouse and the second and third *it* to the cat. Then change the wording so that the first *it* shall mean the cat and the second and third *it* refer to the mouse. Use the nouns whenever they are necessary to keep the meaning plain, but have well formed sentences. The trouble in many sentences is that a pronoun, especially *it*, is used where a person or an object must be named if the meaning is to be clear.

Notice your own speech and that of others for this loose use of pronouns. There are so many of them that it will be easy to make quite a formidable list of sentences where it is difficult or impossible to tell the noun for which some pronoun stands. Many of the mistakes are ludicrous as soon as they are noticed. Correct the sentences collected.

2. Do not use the objective pronoun *them* for the adjective *those*. Say *where are those books?* *Those boys are going skating.* *Are those peaches ripe?*

Use the following in sentences:

Those birds, those horses, those boats, those cars, those girls, those dresses, those cats, those skates, those pictures.

From your own speech and that of others collect twenty incorrect uses of *them* for *those*, as, "them boys can't go," "where are you going to put them flowers?" Write these sentences correctly, using *those*.

3. Do not use the objective pronoun for the nominative. Remember that the subject of a verb should be in the nominative case. If you are in doubt what form of the pronoun to use, think over your sentences carefully to find out whether the pronoun is the subject or object of a verb. Do not say, "Me and Jennie are going home soon," for *Jennie and I are going home soon*; nor, "Him and Oliver went fishing yesterday," for *he and Oliver went fishing yesterday*; nor, "Her and her mother are coming to visit us," for *she and her mother are coming to visit us*.

From your own speech and that of others collect ten such errors. Correct them in writing.

One of the exasperating little errors in the use of the objective for the nominative pronoun is saying "us girls," "us boys," for *we girls* and *we boys*, for it is a mistake that makes us keep our minds awake and active to recognize it. It hides in incomplete sentences, and mocks us with a mistake when we think that we have spoken correctly. Find out why the following are correct forms:

Who put the flower in the vase? We girls. To whom did he give the trout? Us girls. The postman brought a letter for us boys. We boys are all going fishing. Who are invited to the party to-night? We girls. Who are going on the lake to-morrow? All of us girls.

Write fifteen sentences similar to the illustrations given above, trying to make them correct. Exchange with a classmate, and correct each other's sentences. The test for telling whether the

objective or nominative form is right is, of course, to finish out the sentence. Who brought me these flowers? We girls (brought the flowers). Whom did he see in the room? Us girls. (He saw us girls.)

4. Do not use the nominative pronoun for the objective. Remember that the object of a verb or preposition should be in the objective case. Whenever you are in doubt what form to use, think over your sentence to find out whether you need a subject or an object.

Test your knowledge of nominative and objective pronouns by forming sentences in which you use the pronouns of the first column given below with the proper words chosen from the second column :

him and her	between
she and I	to govern
her and me	examined
him and them	than
you and I	except
he and we	like
them and us	with
they and I	are reading

ADJECTIVES

Many nouns are modified by prepositional phrases; that is, by prepositions and their objects. These are called adjective phrases simply because they modify nouns, since anything that modifies a noun is an adjective modifier. Clauses that modify nouns are called adjective clauses. They are usually introduced by relative pronouns.

ADJECTIVE PHRASES

Make a list of ten nouns from any of your books. Make a list of ten prepositions. Modify the nouns by phrases introduced by these prepositions.

ADJECTIVE CLAUSES

Make a list of ten merchants whom you know. Write a sentence about each one, putting into it a clause beginning with *who*, *which*, *that*, *whose* or *whom*, which modifies the name of the merchant. That is, use an adjective clause to modify the name of each merchant.

Read over one of the papers that you have written recently to see if you can increase its strength, clearness or beauty by the use of adjective clauses.

Read over any page of a story or of some history or geography. Notice any clause having in it a relative pronoun, and see how much the clause adds to the meaning of the noun modified.

ADVERBS

A prepositional phrase is called an adverbial phrase when it is used to modify a verb, an adjective or an adverb. A clause becomes an adverbial clause whenever it is used to modify a verb, an adjective or an adverb. An adverbial clause, like an adverb or an adverbial phrase, usually answers the question *how*, *when*, *where* or *why*; that is, it expresses time, place, degree, manner, condition, cause or purpose.

ADVERBIAL PHRASES

Make a list of twenty verbs from one of your books, and a second list of twenty prepositions. In sentences modify these verbs by prepositional phrases, using the prepositions selected.

ADVERBIAL CLAUSES

Write twenty verbs expressing action, as, *to run*; write ten more that you know are transitive (can take an object), as, *to play*; write five more that you know are regular (forming their past tense and perfect participle by adding *ed*), as, *jump*, *jumped*, *jumping*, *jumped*.

Write sentences in which these verbs are used, and modify at least twenty of them by adverbial clauses, introduced by any of the adverbial conjunctions expressing time (when?); place (where?); degree, manner or condition (how?); cause or purpose (why?).

PREPOSITIONS

Children and untrained persons often use prepositions needlessly. Notice this weakness in the following paper, written by a seventh-grade child:

DESCRIPTION OF A ROOM

The room *of which* I am going to tell *about* is a dining room. It always had something about it that fascinated me, whether the size, wall-paper, pictures or furniture, I can not tell.

The wall-paper was red with pictures of dragons *on it*, and I always imagined they were looking as though they would like to eat me *up*.

It was very large and the first time I entered *in* it I thought it was large enough for one to be lost in.

The pictures were of fruits *of which* we always wanted to get a taste *of*, thinking they were real fruits, a large picture of horses, and some of men and women long ago dead. The furniture was of mahogany, with curious figures carved on the backs. The carpet was of bright red color. In one end of this room was a large fire-place, *round* which we gathered on wintry nights after eating our evening meals.

We children played hide-and-seek in this room because there were so many nooks where we could hide *in*.

The older people used to tell of their ancestors and their narrow escapes, war, and nearly everything else that interested the people *round* the fire.

The old house contained many other interesting rooms, but this seemed the most interesting to me.

It burned down two years ago and with it many beautiful paintings of things long ago forgotten.

This is an interesting, natural paper. Its very mistakes and weaknesses are interesting studies, because they are exactly those that a natural child makes and that an earnest child wants to learn about and avoid.

The prepositions that are used loosely are italicized. You will readily see what this looseness is—the preposition is unnecessary; a wrong preposition is used; or the sentence should be recast.

As an exercise in composition, see what improvements you can make in this paper. First, study out the paragraph structure, so that you will know just what you wish to put into each paragraph in the rewriting. There are too many short paragraphs, but the general arrangement of the description is good, for it moves steadily forward from the beginning to the end. *It* is used loosely a few times. In the third paragraph from the end is the antecedent of *their* clear? Rewrite the description, carefully improving the paragraphing, strengthening the use of

prepositions, changing the wording and the sentence structure wherever the meaning is not clear, and giving careful thought to the punctuation.

COMMON ERRORS

A seventh-grade class was asked to make a list of ten common mistakes and to correct them. This is such a practical illustration of how mistakes cling to our language even when we know better than to make them, and of how important it is to keep up the struggle with even childish errors, that the following list, compiled from the shorter ones of the pupils, is presented here:

I ain't got none. I seen the man. He don't know it. Harry he went to town. I got some flowers for you (*Got* seems to be used for *have*, a common mistake). Yeh, I went home. He is readin'. She saw him and I. I never go no more. Ketch them for me. I have got to do my lesson. I set on the stool. I seen 'em do it.

I don't know nothin'. I don't know where it's at. Gim me that. I use to play in school (The common error of failing to pronounce the *d* of the past tense in regular verbs, *used*). Them children have it. They will git it for you. It was me who helped him. Me and Tom will go. He has went. The weather ain't no good. He don't know how.

It was him. She is jest coming home. I kin come. I laid down. Lie it on the bed. It is yourn. Sheeps is valuable. Lem me see 'em. I and him are going. She done it. She is going to learn me how to do it. I love olives and pickles. I got to go. Them there books is mine. George he is a good boy. Have they came?

She and me are going. They have went. I seen him yesterday. They gave the books to him and I. You can't learn them anything. Who do you like? The clock ticked slow. It was them that had disappeared. The children was going home from school. America was the most progressive of the two nations. Neither the mother nor father were gone. I raised in bed. I sat it down. My pencil is broke.

They ran awful fast. The boy was drowned. Me and John and Jack was playing. That house is hisn. We was going away. Me and her was very good friends. The man was setting down. We had lain aside our coats. Does this book belong to youse? I was laying down. The committee was not all there. I know the man who you spoke to. He has been in the city every since his wife died. Can I go, mama?

It was her. She and him are coming home. Ain't that house funny? Them are the posts. They had came before I seen him. Ain't you got no sense? He got home. He done it. I ain't got no pen. Me and him went. He has went home. George Washington he crossed the Delaware.

I ain't got a very good opinion of him. That boy is taller than him and me. I haven't got no pen. Ain't youse going to give me it now? Has he went yet? That book is theirn. May I have a lend of it?

Generally, we should say *the first two*, not "the two first." Two boys can not be first in a class, but there can be the first two, as there can be the second two, the third two, and so on. This is true of *the last two*. There can not, ordinarily, be two last things; but there can be the last two.

Use in sentences *the first two, the first four, the last three, the last two*, writing at least three sentences for each expression.

Do not use *past* for *last*. Say, *I have not heard from my mother during the last two weeks. The last two weeks* is definite; but any weeks that are in the past may be referred to as "the past two weeks." Use *last* in this sense in five sentences.

Since is often used for *ago*. It is incorrect to say, "Two weeks since I was in Boston," if the meaning is *two weeks ago I was in Boston*. *Ago* refers to time definitely past, as: Christmas was five weeks ago; the battle was fought fifty years ago. *Since* fastens past time or events to the present, as: It is fifty years since the battle was fought (from then until now). Since Christmas I have been staying in Florida. Christmas was five weeks ago; since then, I have been staying in Florida. Use *since* and *ago* in sentences.

SENTENCE STRUCTURE

The boys play.

Add an object to the preceding sentence. Is it a simple or a complex sentence? Add to it an adjective and an adverb, retaining the object. Is this a simple or a complex sentence? Add an adjective phrase and an adverbial phrase. Have you a simple or a complex sentence? Add to it an adjective clause and an adverbial clause. Is this a simple or a complex sentence?

Take the original sentence again, *the boys play*, and keep the object. Add a present participle modifying *boys*, and one modifying *play*. That is, a participle used as an adjective and one used as an adverb. Have you a simple or a complex sentence?

Add an infinitive used as an adjective and one used as an adverb. Is the sentence simple or complex?

At the end of this series of sentences write the one where you added an adjective clause and an adverbial clause. When did you change from a simple to a complex sentence? What caused the change? Is a simple sentence necessarily short? What modifiers may be added without changing it to a complex sentence? What modifiers change a simple to a complex sentence?

VARIOUS KINDS OF SUBJECTS AND OBJECTS

Write a sentence for each of the following:

Use for subject, (1) a noun, (2) a pronoun, (3) a participle, (4) an infinitive, (5) a participial phrase, (6) an infinitive phrase (an infinitive with its object), (7) a clause.

Write sentences using each of the preceding as an object of a verb.

VARIOUS USES OF PHRASES

Write sentences for the following:

Use a prepositional phrase as an adjective modifier; as an adverbial modifier.

Use an infinitive phrase (an infinitive and its object) as an adjective modifier, an adverbial modifier, subject of a sentence, object of a sentence, object of a preposition.

Use a participial phrase as an adjective modifier, an adverbial modifier, subject of a sentence, object of a sentence, object of a preposition.

VARIOUS USES OF CLAUSES

Use a clause as an adjective modifier, an adverbial modifier, the subject of a sentence, the object of a sentence, the object of a preposition. Notice the following illustrations:

That you will come is an assured fact (clause as subject). I knew *that you would come* (clause as object of the sentence). He said nothing except *that you would come* (clause as object of a preposition).

COMPOSITION

Think of some topic about which you would like to write, and then think of two or three special things that you would like to say about it, as: Bees—a bee farm, swarming of bees, taking out honey, the care of bees. Each topic may be the subject of a paper, and when all the papers have been written put them together as a collection under the general title of "Bees."

Stories of old times by my uncle. Perhaps several papers can be written on this or a similar subject. These stories may be connected so as to make "chapters" of a book.

Study a picture in some history and write its story as accurately and interestingly as you can.

Think of something that you saw one evening, and describe it.

Write the story of some old silver watch that you know about.

Have you in the family some heirloom—a piece of table silver, some jewelry, some furniture? Write the history of such an heirloom, telling, if possible, something about the different persons to whom it has belonged. This subject may be divided into several headings, and a short paper written about each one.

Write in your own words the story of one of your science lessons. Science stories, observations and experiments are deeply interesting, and so make delightful subjects for papers. If you have no regular science lessons, write about some of your own observations of birds, animals, plants or trees.

A seventh-grade class was asked to personify some common object. There follow four papers that were handed in:

The ink-well snapped angrily shut, displacing the peaceful ruler and incurring the wrath of the irritable pencil. "Every one seems to be trying to teach me that it is more blessed to give than to receive," he said fiercely; and then continued, "they never give me anything but pricks and stabs; while I am continually supplying them with one of their most important articles." He ended his reproachful speech abruptly with a sigh and then a sob. The sympathetic ruler tried in vain to soothe the ruffled spirits of her companion and even the haughty pencil looked with pity on his friend, who straightway braced up and resolved not to show any emotion again in the presence of such a condescending being.

Rewrite the paper, making the necessary divisions into paragraphs. How will the conversation affect the paragraphing? Some commas are omitted, especially between parts of compound sentences. Can you supply them?

"Oh, dear me," said the best parlor carpet to a chair near by, "they nearly blew the life out of me with that noisy machine." "Goodness," said the chair, "I hope they don't try it on me for I am sure I couldn't stand it." Just then they started to clean the chair, and the carpet laughed to think he wasn't the only one that was having trouble.

Arrange this delightful little paper into paragraphs according to the conversation, and see how it is improved in appearance. One comma might be inserted; do you see where?

"How I wish I were that little fern," said the old blotter on the desk as he saw the water falling on its upturned leaves. "Nobody washes my face like they do the fern's, but instead they slam my face down and make me eat ink while they pound me on the back.

"Once when I was young I remember being pressed into a bundle with other blotters like myself. We were all new and clean and prettily colored, but when I was unpacked a man took me home with him and put me on a desk. He used me till I grew so full of ink I refused to eat any more whereupon he threw me into the yard where I now am lying, forgotten and useless with all the world going on around me."

There is one grammatical blunder in this paper that the boy who wrote it would probably have corrected if he had had an opportunity to read over his paper. It is the use of *like* in the second sentence. What conjunction should have been used? Why is *like* incorrect in such a place? One more comma might be used in the last sentence; do you see where? There is an interesting point about quotation marks in this paper that is generally not learned until after the seventh grade. A quotation is carried from one paragraph into the next, and correctly so; and to show that the new paragraph is a continuation of the quotation, marks are used at its commencement. That is, an extra half set of marks (") is used in the quotation, and they are placed at the beginning of the new paragraph. If there were more paragraphs, there should be an extra half set at the beginning of each; but the set of marks to close the quotation (") should be used but once, at the end of the quotation.

On passing through a field of grain, waving in the wind, thoughts came to my mind. The grain looked like a great army with clubs, going to war, the heads of the barley representing the clubs. Then came the great enemy, the reaper, beating down the foe, which was falling down in great heaps and looking like the army would all be beaten in a little while. But the sun saved the terrible massacre by hiding behind the hills, and everything was darkened, and the enemy retreated homeward, leaving the losing side on the field.

The wording of this paper is just as it came from the hand of the pupil, a boy; but the punctuation is changed throughout. It is a difficult paper for a child to punctuate, and exceedingly difficult to do so as the thoughts pass through the mind while writing; so, as given here, it has been punctuated for him, in order not to detract from his beautiful thoughts.

Can you avoid the repetition of *down* in "beating down" and "falling down"? What conjunction should be used in place of the preposition *like* in the same sentence? Did the sun *save* or *prevent* the massacre? Can you arrange the last sentence so as to leave out the last *and*? It would be an improvement.



TO THE TEACHER

The author of this book has had much experience in teaching language, and in supervising the teaching of language, in elementary and secondary schools. Most of her work as a supervisor of the subject has been in primary and grammar grades, and an intimate acquaintance with the needs and limitations of teachers and pupils has given her a somewhat detailed knowledge of their difficulties and discouragements. Her chief aim has been to help teachers in their efforts to develop in the pupil the power to think systematically and to express his thoughts in good English. This she has endeavored to do by systematic advice and by the introduction of simple, constructive methods.

It is her desire to give to the teachers who may use this book some of the beneficial results of the experience of the teacher and the supervisor. This has been done by placing in the appendix suggestions and advice on almost every point that has given her teachers serious trouble. The author requests and urges that these suggestions be studied carefully by the teacher, for she considers them one of the most important features of the book. Specific reference is made to each suggestion by the use of Arabic figures in the body of the text.

EIGHTH-YEAR GRADE

FIRST MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS.	3
Finding verbs	
Auxiliaries	
Conditional forms	
NOUNS	1
Finding nouns	
Proper and common	
PRONOUNS	3
Definition and classes	
Personal, relative, adjective	
ADJECTIVES	2
Use	
PUNCTUATION	1
Period	
Comma	
SENTENCE STRUCTURE	1
Simple, complex, compound	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

A verb is the living part of a sentence. Without it there would be no sentence, no meaning. Notice how incomplete the following expressions are without verbs, and how meaning and life enter into them with verbs:

The servant....to the palace. He....if his masterthe king. The young marquis....the king that the castle of the ogre now....to him, and that he....the princess.

The servant went to the palace. He asked if his master might see the king. The young marquis told the king that the castle of the ogre now belonged to him, and that he could marry the princess.

Most verbs, like those in the preceding sentences, show action. Many show a condition, as, he *is suffering* severely; or a position, as, the vase *is standing* on the table. A few show existence only, as, he *is*, we *are*, they *have been*. Some merely assert a fact, as, he *stays* in the house.

Make a list of ten verbs showing action; of ten showing condition, as *feels*, *seems*; of ten showing position; use *be* or some of its forms in five sentences, showing mere existence.

From any book select ten verbs showing action; five showing some condition or position; five uses of *be* or of any of its forms to show existence or to make an assertion.

A verb is a word that asserts or declares something. It shows action, existence or condition.

AUXILIARIES

Helping Verbs

A verb may be only one word, as: I *come*, I *came*. Two, three, or even four words may be used to make the complete verbal expression, as: I *have come*, I *shall have come*, I *could have been coming*. It is formed of one principal verb, *come*, and of one or more helping verbs, or auxiliaries. A principal verb is one that can be used alone and that is frequently so used, as, *go*. An auxiliary verb, as its name indicates, is a helping verb. It helps make tenses and moods.

I go. The present tense, formed from the principal verb.

I shall go. The future tense, formed from the principal verb in its infinitive form, *go*, and the auxiliary *shall*.

I have gone. The present perfect tense, formed from the past participle of the principal verb and the auxiliary *have*.

I could have gone. The perfect tense of a conditional verb, formed from the past participle, *gone*, and the auxiliaries *could* and *have*.

I could have been going. The perfect progressive tense of a conditional verb, formed from the present participle, *going*, and the three auxiliaries *could*, *have* and *been*.

The most important auxiliaries are *be*, *have*, *do*, *shall*, *should*, *will*, *would*, *can*, *could*, *may*, *might*, *must* and *ought*. Write the conjugation of *go* in the indicative mood, and notice how the auxiliaries are used to make a tense or a mood.

Write all the conditional forms that you can think of, using any forms of *should*, *would*, *might*, *could*, with their combinations with *have*, as:

CONDITIONAL FORMS

I should go	I should have gone
I would go	I would have gone
	Etc.

Use in sentences any ten auxiliaries. Analyze the sentences, in order to understand the importance of the auxiliary in the exact meaning of the thought.

From books select twenty sentences with auxiliaries. Analyze them in the same way.

Write fifteen sentences using auxiliaries to form the tenses of the indicative mood.

Write twenty conditional sentences.

NOUNS

A noun is the name of anything.

A common noun is the name that is common to all individuals of its class, as, *boy*. A proper noun is the name of an individual to distinguish it from others of its own class, as, *Charles*.

Write in a column the common nouns given below; opposite each common noun, which is the name of a class, write a proper noun, or the name of an individual of that class, as:

ocean	Atlantic
lake	Lake Superior
boy	Charles

Ocean, lake, river, building, street, boy, man, girl, cat, bird, parrot, day, month, country, city, sailor, captain, grocer, aunt, uncle, blacksmith.

Make a list of fifty nouns, putting the common nouns in one column and the proper ones in another. Whenever a proper noun is the individual of a class named by a common noun, put the two opposite each other as in the exercise given above.¹

PRONOUNS

DEFINITIONS AND CLASSES

A pronoun is a word used instead of a noun.

There are several kinds of pronouns, the difference in kind being based upon the difference in use. To know about all the subdivisions of all the parts of speech belongs to a later and a *scholarly* knowledge of grammar; it is the *practical* knowledge of how to speak and to write correctly and in carefully chosen English that should be acquired by grammar grade pupils. It is desirable, however, to combine with the practical knowledge some of the scholarly knowledge, which is the foundation of later studies in foreign languages and of a deeper study of our own tongue. Consequently, in this grade, some of the more common subdivisions of the parts of speech are given. There are four subdivisions of pronouns, all of which have been studied for some time for correct use. They are personal, relative, interrogative and adjective pronouns.

PERSONAL PRONOUNS

By its form a personal pronoun shows person, number and case. The first person denotes the speaker, *I, we, me, us*. The second person denotes the person spoken to, *you, thou, ye*.

The third person denotes the person spoken of, *he, they, she, him, her, them*. The personal pronouns with all their forms for gender, person, number and case follow:

Nominative	SINGULAR		Nominative	PLURAL	
	Possessive	Objective		Possessive	Objective
1. I	my, mine	me	1. we	our, ours	us
2. thou	thy, thine	thee	2. ye, you	your, yours	you
you	your, yours	you			
3. he	his	him	3. they	their, theirs	them
she	her, hers	her			
it	its	it			

Compound personal pronouns are used for emphasis. They are formed by adding *self* or *selves* to either the possessive or the objective forms of the pronouns. They are as follows:

SINGULAR	PLURAL
1. myself	1. ourselves
2. thysself	2. yourselves
yourself	
3. himself	3. themselves
herself	
itself	

Give five sentences in which you use nominative personal pronouns. Give five more in which you use nominative personal pronouns after some form of the verb *be*.

Use in sentences any five of the compound personal pronouns to show emphasis. Do not use any of the compounds with *self* where the simple pronoun belongs. We sometimes hear such a sentence as, "Come home with Louis and myself." There is no reason for the compound *myself*. The sentence should be, *come home with Louis and me*.

RELATIVE PRONOUNS

A relative pronoun stands for a noun and unites to it a clause related in meaning. The relative pronouns with all of their forms are as follows:

Nominative	Possessive	Objective
who	whose	whom
which	whose	which
that	that
what	what

Compound relative pronouns are formed by adding *ever* or *soever* to the simple relative pronouns. They are used for emphasis. They are as follows:

Nominative	Possessive	Objective
whoever	whosever	whomever
whosoever	whossoever	whomsoever
whichever		whichever
whicheversoever		whicheversoever
whatever		whatever
whatsoever		whatsoever

Use *who*, *which* and *that* in sentences, five for each pronoun.

Use *of which*, *for whom*, *about whom*, *concerning which* and *with whom* in sentences, three for each phrase.

Use the objective *whom* and *which* with verbs.

ADJECTIVE PRONOUNS

An adjective pronoun is a word that can be used like an adjective to modify a noun, or like a pronoun to stand for an omitted noun. Some adjective pronouns are called by other names, but a knowledge of these many subdivisions is not necessary to the correct use of pronouns. There are many adjective pronouns, some of which are:

all	any	both	each	either
few	little	many	much	same
this	that	these	those	whole
one	other	another	several	neither

The following sentences show the use of some of the adjective pronouns:

Some men have come early; *some* have come late. *All* trees do not bear fruit, but *all* have leaves. *Each* day brings a duty, and *each* brings also some reward.

When used with a noun the italicized word may be considered an adjective; when standing for the omitted noun, it may be looked upon as a pronoun.

Write twenty sentences in which you use the adjective pronouns in the list.

ADJECTIVES

An adjective is a word used to modify the meaning of a noun.

Eighth-grade pupils should be acquainted with two kinds of adjectives, descriptive and limiting. A descriptive adjective is one that expresses some quality or characteristic of the object named, as: great, heavy, immense, mineral-bearing.

A limiting adjective is one that points out or indicates a certain noun. It frequently expresses number, rank or quality, as: one, third, this, that, many, few.

Adjectives should be used freely, but this use should be accurate and appropriate. Some persons use so few adjectives that their expressions sound poor and halting, or they fail to give the full meaning desired. Other persons use so many adjectives that their speech is fussy, filled with exaggerations and poorly chosen wordings, and indicative of careless or slovenly study of their own language. Use adjectives freely, but with care and precision.

From books make a list of fifty adjectives. Are they descriptive or limiting adjectives? Can the limiting adjectives ever be used for any other part of speech? Select twenty of these adjectives and think up nouns that they fittingly modify.

Select at random from any sources twenty nouns. Let some of them be common, everyday words, while others belong to more studied discourse. Find appropriate adjectives for them all. From science readers or textbooks select twenty nouns, and find fitting adjectives to use with them. From histories take twenty nouns and find appropriate adjectives to use with them. Do you find that there is any difference in the kind of adjective needed by an historical noun or a scientific noun? By a noun of everyday speech and one of formal discourse? Why?

PUNCTUATION

Study the rules for punctuation given in the seventh grade. They are summarized here and supplemented by a few new rules.

PERIOD

Put a period after the following: a sentence that is neither interrogative nor exclamatory; an abbreviation; an initial letter; a number written with Roman characters.

COMMA

Use one or more commas as needed to set off the following from the rest of a sentence: words in direct address; a short direct quotation; an explanatory word, phrase or clause; a word or group of words out of its natural place in a sentence; an independent word or group of words; a dependent clause that is not restrictive in its nature; a word in apposition with another.

Words in a series are often connected by a conjunction, understood between them all but expressed only between the last two, as: The fences, trees, bushes and stubble were covered with hoar frost. Popularly, the comma is said to take the place of the omitted conjunction, being omitted in its turn when the conjunction is used, as is very generally the case between the last two words of a series. Some of our best authorities, however, use the comma *to separate the words of a series*, omitting it only when all of the conjunctions are used, and not always even when this is the case, as: The fences, trees, bushes, and stubble were covered with hoar frost; the fences and trees and bushes and stubble were covered with hoar frost. The comma may be used even in this last sentence to express emphasis, as: The fences, and trees, and bushes, and stubble were covered with hoar frost; but this last use is uncommon.

Copy a paragraph from some story by Dickens, explaining to yourself every punctuation mark.

Copy four more paragraphs from different authors, explaining their use of punctuation marks.

SENTENCE STRUCTURE

A sentence is the expression of a complete thought.

SIMPLE SENTENCE

A simple sentence is the expression of but one complete thought. It has but one subject and one predicate.

The man was asleep. The man to be sent to New York is a commercial traveler. The man walking in the garden is my uncle.

COMPLEX SENTENCE

A complex sentence is composed of one independent thought and one or more dependent thoughts. Each thought has its own subject and predicate, and is called a *clause*. An independent thought, or clause, may be used alone as a complete sentence; but a dependent clause, although it is a complete sentence as far as its form is concerned, is not complete in meaning nor for use; it depends upon the independent clause for the full expression of its meaning, for the word it modifies is in the independent clause. Study the clauses in the following complex sentences to understand the nature of the independent and dependent clauses:

The lady who gave it to me is not here. The place was her home although it was only a debtors' prison. I have impressed upon Amy, who is a good child, that I must have my meals punctually.

COMPOUND SENTENCES

A compound sentence is composed of two or more independent thoughts connected by coördinate conjunctions. Each thought, or clause, might stand by itself as a complete, independent sentence; but, because of some connection in meaning, two or more clauses are joined together by conjunctions that show equality of rank. In the following sentences, selected from "Little Dorrit," by Dickens, study the independent nature and the equality of the clauses as expressed by the conjunctions, none of which shows the subordination of one thought to another.

He seemed to be dozing *and* she put the low fire together very softly. There, the table was laid for his supper, *and* his old gray gown was ready for him on his chair-back at the fire. The business was of a modest character, *but* it was sufficient to maintain the family.

Find in any books five illustrations of each kind of sentence—simple, compound and complex. By the addition of clauses change the simple sentences into complex sentences. Change the complex sentences into simple ones, if possible, by using adjectives, participles, infinitives and phrases in place of the clauses. Study the compound sentences to know if they are compound-simple or compound-complex sentences.

COMPOSITION

Composition writing has too deep an importance in the life of a boy or a girl to be considered merely a school exercise. Properly conducted and earnestly accepted, it is one of the most far-reaching preparations for actual life. Thoughts, if expressed, must have the help of language, either oral or written; and it is the expressed thoughts that are of value in the world. As writing is a slower process than talking, it gives opportunity for more careful selection and arrangement of thoughts and words, thus making possible a steady training of the mind in expressing thoughts clearly, forcibly and convincingly. Such a power is to be desired, for on the impression conveyed to a hearer or a reader may rest the success of a lawyer, a legislator, a novelist or a newspaper man. In fact, every life feels the advantage of trained expression. Thoughts, ideas and knowledge are of first importance; but their value is greatly enhanced by clear presentation.

Knowledge of a subject must precede writing on it. Write of some of the things that you think about, read about, talk about. You may be surprised to find how much material there is in everyday life for papers that are interesting and delightful to writer and reader. Subjects about realities and imaginations will spring up like magic merely by considering one's own daily life. Try it. Write some of the thoughts awakened by reading. To read is to absorb thoughts and statements, many of which may be only partly given, or with which on reflection we may not agree. To think is to digest intellectually. Think and write about some of your reading, whether it is a lesson at school, a political or a news item in a paper, a startling description by an

exciting novelist, or a realistic scene out of human life by such observers and writers as Dickens and Victor Hugo.

There are several subdivisions of expression, for a thought should be worded according to its nature. A story naturally takes the form of a *narration*, often interspersed with description; an attempt to convince someone calls forth *argument*; *description* is used to picture individuals and scenes; *exposition* is the natural form for an explanation.

Narration. The most common form of expression is narration. This is setting forth related thoughts, one after the other, frequently in the order in which events occurred. Narration is essentially movement. A description of a person, place or scene may add greatly to a narrative, but it must be closely related to it and of subordinate interest, or the reader resents its intrusion. Are not some story writers tiresome to you because at times they turn away from the story while they give long descriptions of places or persons, or introduce an argument or an exposition? This is because the mind seeks instinctively the main line of thought in the article or book. The movement of a narrative should be steady, not halting nor stumbling, although it may move much more slowly or rapidly in one place than in another.

Irregularities in movement are produced when thoughts do not follow one another in right sequence; that is, when a thought is introduced several lines before or after its proper place, or has even been put into a paragraph where it does not belong. Keep related thoughts together, bringing them in one after another as the events took place, and the narrative will generally move easily. Short sentences make a quick movement; long sentences make a narrative move slowly. Short and long words tend to the same effects. Make your choice as you desire to have your story move.

In the majority of stories of any length several small stories are woven into the larger one, forming what is called the "plot" of a story. The greater the art of the writer, the more skillfully *are the various stories united in the plot.*

Description. The purpose of a description is to present a picture. The reader or hearer is to see through the eyes of the describer. Consequently, observation must precede recording or description. One who describes well must also observe well. Give the general setting as well as details. Notice how you first see a person, a bridge, a tree, a landscape, a moonlight evening. If the general view comes first, followed by details, so describe it; if some individual feature stands out so prominently that it obliges recognition by the eye before the general view can be grasped, let the description follow the same lines.

At Inspiration Point the traveler overlooks the Yosemite Valley. It is the long stretch of the Valley, calling, forcing, the eye to the farthest limit, miles away, that claims the first glance, before the eye leaps to the mountain peaks and rocks towering at the sides; to the waterfalls seeming to plunge noiselessly over the precipices; and to the white top of Clouds' Rest at the far-distant end, opposite the entrance to the Valley. It is the Valley, then, that should be the starting point in a description of this view. To begin by calling attention to El Capitan, Half Dome or Clouds' Rest would be misleading by causing one or two of the individual features to overbalance the whole.

On the other hand, some individual features of a great scene may be so dominating that they command the first attention. Any one landing at the Ferry Building, San Francisco, after the great earthquake and the still more destructive fire of 1906, would have had but little conception of the great devastation; but the tall, gaunt, steel skeletons of some of the great buildings in what had been the business center of a rich city, must have immediately struck horror to any soul at the thought of what the rest of the city might be if these seemingly indestructible giants had so crumbled in the mighty disaster.

The individuality of every description must thus be taken into consideration, and, what is of equal importance, the personality of the one who is describing. That which one sees, another may overlook. What is an inspiration to one may be even a discouragement for another. The writer who touches us is in sympathy

with his subject and is free and natural in the expression of his own personality. Sometimes, one writer may wish to present both sides of a picture; if so, he should separate them, so that each side is distinct and neither loses in power by confusion with the other.

Exposition. An exposition is a setting forth. When applied to spoken or written discourse it means a setting forth of ideas, reasons or conclusions on any subject. Many of the ordinary school compositions are children's expositions. A child is asked to write what he can about Thanksgiving. The result is, probably, that he tries to set forth his ideas about Thanksgiving, to explain what Thanksgiving means to him. This may be a simple exposition. Many of the articles in periodicals are expositions. They are essays on aeroplanes and navigation of the air, electrical appliances, the bubonic plague, causes of earthquakes, and innumerable other subjects.

An exposition may be deeply studious, or it may be of a light, almost conversational nature. In whatever way it is written, it should present its subject logically, setting forth understandingly the writer's ideas, opinions and knowledge.

Argument. An argument discusses the truth or falsity of a statement. Proof should be given for every position stated, because conviction must come through knowledge of facts. The proof must be accurate; it must be unquestionably true, for, as soon as it can be shown that any point cited as proof is false or an indication of ignorance, discredit is thrown on the whole argument. Argumentative writing in schools is most frequently used in debates, but it is by no means confined to them. An exposition may readily become an argument, if, in addition to setting forth our knowledge of a subject, we try by proofs to convince the reader that our position is correct.

In the composition work for this year try to keep steadily in mind the importance in business and social life of the ability to express thoughts clearly, forcibly, convincingly. Make the *written exercises* a recognized training in attaining this ability. In

every paper follow as closely as possible the suggestions given in the text for developing its particular style of writing, and be on the lookout for reliable help elsewhere.

SUGGESTIONS FOR PAPERS

Narration. Write a narrative about each of the subjects in the list given below, or substitute for them some on which you can write more satisfactorily. Try to attain in each a quick movement of the narrative. Use many short sentences, each having in it a statement of a movement, a change in conditions or a new appearance. Use many short words. Notice important points, but omit trifling details that do not add much to the general narration and that take the attention from the principal thought of the paper.

A Football Game. A Serious Accident. The Approach of a Storm. How I Almost Missed My Train.

Description. Think of some workingman you know or one whom you have observed, and write a paper about him. Call him by some name, so that from the first a personality is attached to your character. Give your readers something of the same impression of the man that you have received by watching him at his work. Is he old or young? Is he bright and jolly, singing and whistling about his work, or does he move slowly and silently? Does he seem to enjoy his work for its own sake, or does he seem to do it under compulsion? Does he enjoy the company of other persons, or does he prefer working by himself? Why?

Write about some bird you know, giving it in your readers' minds the individuality that it possesses for you.

Reproduction. Tell in your own words the story of some incident studied in history.

Read a page or two about Ichabod Crane by Washington Irving in "The Legend of Sleepy Hollow," and reproduce it in your own words.

SECOND MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Mood	
Indicative mood	
. Conjugation of a regular verb	
Conjugation of <i>Be</i>	
ADVERBS	2
Words, phrases	
CONJUNCTIONS	2
Coördinate	
Adversative	
PUNCTUATION	3
Semicolon	
Colon	
Interrogation point	
PARAGRAPH STRUCTURE	2
Illustrations from Dickens	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS**MOOD**

We speak of the moods of a person. Sometimes he is positive, exact, in his statements, and he talks about facts. Sometimes he is wishful, and he expresses his desires, or he talks about the possibilities in his life. Sometimes he is in charge of some affair, and he gives directions, instructions or commands. Often he sees that one action or condition depends upon another, and he mentions this uncertainty or dependency. The purpose of language is to express man's thought in whatever mood he may be; and so it very appropriately came about that the forms of verbs were also called *moods*, corresponding to the temperamental moods of the persons about whom they were used.

When a verb expresses a fact, or a reality, it is said to be in the *indicative mood*. A verb is in the *imperative mood* when it expresses a command, direction or instruction. The *subjunctive mood* was formerly used to express a wish, an unreality or a possibility; but it is now used with only a few verbs. There are many conditions expressed by verbs, but there is no conditional mood. A condition may be about a fact, and a conditional form of the indicative mood is used; or it may be about a wish, an uncertainty or an unreal condition, and a subjunctive form is used. The forms of the verb that show power, possibility or permission are sometimes called the *potential mood*. Some of our best grammarians, however, do not recognize these forms as belonging to an independent mood, but call them potential forms of the indicative mood. For the present it is sufficient to learn to use them correctly, leaving detailed knowledge and classification for later studies.²

The indicative mood is the most common form of the verb, for the greater part of our conversation and writing is about facts. In some languages the subjunctive is still used almost as much as the indicative, for the expression of wishes, unrealities or possibilities; but in English the subjunctive is gradually disappearing and is being replaced by the indicative. The past

subjunctive of *be* is heard frequently, but the present subjunctive of this verb and all the subjunctive forms of most other verbs are seldom used in ordinary conversation and writing. Many persons who delight in the finer excellencies and details of language regret this loss of the subjunctive; but practical, matter-of-fact speakers on everyday subjects welcome the use of the indicative only, for this means using one form of a verb instead of two. The grammar of our language is thus made simpler and the possibility of mistakes is lessened; but many of the more delicate distinctions of thought are lost without the subjunctive to express them.

CONJUGATION OF A REGULAR VERB

INDICATIVE MOOD

Walk

PRESENT TENSE		PRESENT PERFECT TENSE	
Singular	Plural	Singular	Plural
1. I walk	1. we walk	1. I have walked	1. we have walked
2. you walk	2. you walk	2. you have walked	2. you have walked
thou walkest		thou hast walked	
3. he walks	3. they walk	3. he has walked	3. they have walked

PAST TENSE		PAST PERFECT TENSE	
Singular	Plural	Singular	Plural
1. I walked	1. we walked	1. I had walked	1. we had walked
2. you walked	2. you walked	2. you had walked	2. you had walked
thou walkedst		thou hadst walked	
3. he walked	3. they walked	3. he had walked	3. they had walked

FUTURE TENSE

Singular	Plural
1. I shall walk	1. we shall walk
2. you will walk	2. you will walk
thou wilt walk	
3. he will walk	3. they will walk

FUTURE PERFECT TENSE

Singular	Plural
1. I shall have walked	1. we shall have walked
2. you will have walked	2. you will have walked
thou wilt have walked	
3. he will have walked	3. they will have walked

INDICATIVE MOOD

Be

PRESENT TENSE		PRESENT PERFECT TENSE	
Singular	Plural	Singular	Plural
1. I am	1. we are	1. I have been	1. we have been
2. you are	2. you are	2. you have been	2. you have been
3. he is	3. they are	3. he has been	3. they have been

PAST TENSE		PAST PERFECT TENSE	
Singular	Plural	Singular	Plural
1. I was	1. we were	1. I had been	1. we had been
2. you were	2. you were	2. you had been	2. you had been
3. he was	3. they were	3. he had been	3. they had been

FUTURE TENSE	
Singular	Plural
1. I shall be	1. we shall be
2. you will be	2. you will be
3. he will be	3. they will be

FUTURE PERFECT TENSE	
Singular	Plural
1. I shall have been	1. we shall have been
2. you will have been	2. you will have been
3. he will have been	3. they will have been

Make a list of ten regular verbs. That is, of verbs that form the past tense and perfect participle by adding *ed* to the infinitive, as, *walk, walked, walked*. Write the conjugation of any one of these verbs, in order to learn the naming and the endings of the tenses.

Make the following forms from regular verbs and use them in sentences:

Third person, plural, present tense. Third person, singular, past perfect tense. First person, future tense. First person, plural, past perfect tense. Second person, singular, past tense. Third person, plural, future tense. Third person, singular, future perfect tense.³

Add ten forms to the preceding list, and write sentences in which they are used.

From any books select twenty verbs in the indicative mood, and tell in what person, number and tense each is printed.

Write nine statements of facts, to show the use of the *indicative mood*. Write nine sentences, each expressing a wish, a possibility, or something that is unreal. These are *subjunctive* thoughts. Write nine commands. These will require verbs in the *imperative mood*. Are the subjects expressed in these imperative sentences? In what person are the verbs? Write nine sentences using *conditional* auxiliaries that show power, possibility or permission. These are also called *potential* sentences.

ADVERBS

Adverbs and adjectives should be of importance in the sentences in which they are used. They are not vital parts of a thought, except when an adverb affirms or negates, as, *yes, no*; but they make a meaning more exact or its expression more beautiful. They should be used freely, but without excess, and never carelessly nor with exaggeration. Know the meaning of every adverb and adjective you use, and fit it into its proper place with its exact meaning.

An adverb is a word used to modify the meaning of a verb, an adjective or an adverb.

Adverbs of time: now, when, early, behind time, yesterday, today, last year, next week, this century. Adverbs of time answer the question *when*.

Adverbs of place: here, everywhere, nowhere, inside, overhead, underneath. These adverbs answer the question *where*.

Adverbs of manner: thus, so, loudly, quietly. Adverbs of manner answer the question *how*.

Adverbs of degree: too, very, quite, enough, scarcely. These adverbs answer the question *to what degree or extent*, as, *an hour is long enough*. How long, to what degree is the hour long? *Long enough*, to a degree of sufficiency.

Adverbs of cause: hence, therefore. These adverbs answer the question *why*.

One word or several may be used as an adverb; other parts of speech may be used as adverbs; a phrase or a clause may be used adverbially.

Read over one of your recent papers to see if you can introduce into it several adverbs. Use the different kinds of adverbs—of time, place, degree, manner, cause. If possible and in good form, use adverbs to modify adjectives and adverbs.

Even a preposition may be modified by an adverb, as: We went *even* to the bridge. We went *just* to the bridge. In one sentence the preposition *to* is modified by the adverb *even*, in the other sentence it is modified by the adverb *just*.

Notice some of your prepositional phrases to see if you can thus modify a preposition or a phrase by an adverb. After inserting the adverbs, read over the paper to see what the effect has been.

From some carefully written book read a page or two, making a list of all the adverbs. Notice how appropriately the adverb fits the meaning of the word modified and the thought that the writer wished to express. Use the adverbs thus collected with verbs of your own choosing.⁴

ADVERBIAL PHRASES

In the following sentences modify the verbs by phrases introduced by prepositions:

"Longfellow's famous feat of lying awake all night, *listening* to the chimes, *seems* less remarkable after a night spent in Bruges; he *couldn't have snatched* more than forty winks if he *had tried*! And probably he killed time by writing the poem which made this belfry *known* to many Americans."

Read over one of your recent papers, introducing prepositional phrases to modify verbs wherever the sense and good form will permit.

Read over a page of some story, selecting the prepositional phrases and telling what they modify.

CONJUNCTIONS

A conjunction is a word used to connect words, phrases, clauses or sentences. The parts thus connected may be of equal rank, or one may be dependent on the other. If a conjunction connects a dependent to an independent clause, it is given a name that shows this subordinate relation, as an *adverbial conjunction* or a *conjunctive adverb* or a *subordinating conjunction*. The name varies according to the view of the grammarian, not according to the use of the conjunction. So far in this book, these dependent conjunctions have been called *adverbial conjunctions* because they so frequently introduce adverbial clauses. Some of the most frequently used adverbial conjunctions are *when*, *where*, *for*, *because*, *as if*.

If a conjunction connects parts of equal rank or of the same order, it is called a coördinate conjunction. Some of the most important coördinate conjunctions are *and*, *but*, *either—or*, *neither—nor*.

A few conjunctions are used in pairs, one seeming to introduce the words that are connected and the other connecting them, as, *neither you nor I* can attend the convention. Some of these pairs are *although—yet*, *although—still*, *neither—nor*, *either—or*, *both—and*, *not only—but*, *whether—or*. Where one of the pair is a negative, the second should also be a negative, *neither—nor* (not *or*).

Use *although—yet* in three sentences. *Although—still* in three others. Use *neither—nor* in five sentences. Use the adverb *no* or *not* followed by the conjunction *nor* in five sentences, as: *Not any one can come in, nor can any one go out.*

ADVERSATIVE CONJUNCTIONS

A few conjunctions are used to show an opposed, or adversative, meaning. It is with these that some of the most common mistakes are made. The principal adversative conjunctions (those expressing an opposed thought) are *but*, *still*, *yet*, *nevertheless*, *notwithstanding*, *however*. *And* is often used incorrectly for

but, when the sense requires an expression of opposition. There are many sentences where there is only a delicate shade of difference in the meaning of *and* and *but*, and only the exact meaning of the speaker can decide which of the two conjunctions should be used. In the greater number of cases, however, the meaning of *but* can be very clearly seen. In the following sentences notice how the clauses introduced by *but* contain thoughts opposed to what would be expected from the first clauses:

I should like to go *but* I cannot. This bird has broken its wing *but* it can still fly.

Tell whether *and* or *but* expresses the meaning in the following sentences:

Shakespeare was a man of mighty genius....no one can understand all his thoughts. This load is not a heavy one....the donkey can not pull it.

In which of the two preceding sentences does the second clause add a thought that is in harmony with the first clause, thus requiring *and* for the conjunction? In which is the second clause in opposition to the first, thus requiring *but* to express the meaning? What other adversative conjunction might be used in place of *but* in this sentence?

In the following sentence notice how the meaning is altered by changing from *and* to *but*; and notice, also, that the difference can be known only to the speaker unless the exact word is used:

It is raining and I am glad (the rain helps bring the gladness). It is raining, but I am glad (notwithstanding the rain, I am glad). It is raining hard and I am going home (the rain is causing me to go home). It is raining hard, but I am going home (the rain might be expected to prevent my going, but in spite of it I am going home).

Notice your conversations and writing, making therefrom a list of twenty sentences where you use *and*. See if you have meant *but* in any of them. It is sometimes an aid in deciding upon the exact meaning if one of the other adversative conjunctions, *still*, *nevertheless*, *yet*, *notwithstanding*, is tried to see if it will fit into the meaning. If it does, *but*, the adversative, should be used.

PUNCTUATION

THE SEMICOLON

A sentence is often formed of two or more independent clauses. If these clauses are short and intimately related, they are separated by commas; if they are long and somewhat more distant in meaning, they are separated by semicolons. An excellent guide in telling whether to use a comma or a semicolon in such a place, is to notice the punctuation within the clauses. If a comma has been used, and especially if two or more have been used in either one of the clauses, it is better to separate the clauses by a semicolon; for generally the comma is not strong enough to separate parts that are themselves punctuated with the comma. It is in the increasing length of sentences, and in the growing importance of clauses that young writers first feel the need of semicolons.

Explain the use of the semicolon in the preceding paragraph.

Notice the following uses of semicolons by Dickens:

Oliver's sobs checked his utterance for some minutes; when he was on the point of beginning to relate how he had been brought up at the farm, and carried to the workhouse by Mr. Bumble, a peculiarly impatient little double-knock was heard at the street-door; and the servant, running upstairs, announced Mr. Grimwig.

"Is he coming up?" inquired Mr. Brownlow.

"Yes, sir," replied the servant. "He asked if there were any muffins in the house; and, when I told him yes, he said he had come to tea."

Mr. Brownlow smiled; and, turning to Oliver, said that Mr. Grimwig was an old friend of his, and he must not mind his being a little rough in his manners; for he was a worthy creature at bottom, as he had reason to know.

"Shall I go downstairs, sir?" said Oliver.

"No," replied Mr. Brownlow, "I would rather you remained here."

At this moment there walked into the room, supporting himself by a thick stick, a stout gentleman, rather lame in one leg, who was dressed in a blue coat, striped waistcoat, nankeen breeches and gaiters, and a broad-brimmed white hat, with the sides turned up with green. A very small-plaited shirt frill stuck out from his waistcoat; and a very long steel watch-chain, with nothing but a key at the end, dangled loosely below it. The ends of his white neckerchief were twisted into a ball about the size

of an orange; the variety of shapes into which his countenance was twisted, defy description. He had a manner of screwing his head on one side when he spoke; and of looking out of the corners of his eyes at the same time; which irresistibly reminded the beholder of a parrot. In this attitude, he fixed himself, the moment he made his appearance; and, holding out a small piece of orange peel at arm's-length, exclaimed in a growling, discontented voice,—

“Look here! do you see this? Isn't it a most wonderful and extraordinary thing that I can't call at a man's house but I find a piece of this poor surgeon's friend on the staircase? I've been lamed with orange-peel once, and I know orange-peel will be my death at last. It will, sir; orange-peel will be my death, or I'll be content to eat my own head, sir!”

In the above extract notice the use of the comma, exclamation point, hyphen with compound words, and especially of the semicolon, explaining every use. The rules for punctuating are a general guide for all writers, but as punctuation is an aid to the interpretation of thought, there is considerable variation with different writers in the details of the use of some of the marks. Those allowing the greatest flexibility of use are the comma and the semicolon. There are some delicate shadings in the use of the semicolon in this citation from Dickens. Notice how clearly it indicates a greater separation of thought than is shown by the comma, and a lesser separation than is marked by the period. This is particularly noticeable in the last sentence of the extract.

Read over two or three of your recent papers to see if you used the semicolon where it was needed. Be observant in this respect in every paper you write.

Read over a page or two of some well written book, explaining to yourself every use of the semicolon. Would you use it in any place where the author puts another mark? Why? Would such a change in punctuation make any change in the thought or in its emphasis?

THE COLON

A colon is used to precede the following when they are sentences or parts of sentences: a long quotation; an enumeration formally introduced; a statement or a series of statements introduced by *namely*, *viz.*, *as follows*, *the following* or similar words.

Explain the use of the colon and the semicolon in the preceding paragraph.

Find in this textbook ten uses of the colon and explain them.

THE INTERROGATION POINT

An interrogation point is placed at the end of a direct question, as: Are you going? The question may come within a sentence. The interrogation point is then placed after the question, and the punctuation at the end of the sentence is governed by the meaning of the whole sentence, as: "Are you coming?" he asked. "Will you go?" screamed the parrot.

PARAGRAPH STRUCTURE

Study the make-up of the following paragraph, taken from "Little Dorrit," by Dickens:

Time shall show us. The post of honor and the post of shame, the general's station and the drummer's, a peer's statue in Westminster Abbey and the seaman's hammock in the bosom of the deep, the mitre and the workhouse, the woolsack and the gallows, the throne and the guillotine—the travelers to all are on the great high-road; but it has wonderful divergences, and only time shall show us whither each traveler is bound.

What is the "great high-road" referred to here by Dickens, and what are its divergences? Is this high-road the principal thought of the paragraph? What is the topic sentence of the paragraph? Where is it found? How many times does it appear? What is the effect of this repetition? What is the effect of placing the topic sentence in these two places? What is the effect in the paragraph of placing opposites in pairs? Is there a progression from a lower to a higher level in these pairs of opposites? Reread the paragraph. Do you notice that its thought is far more impressive than its construction? But how wonderfully the construction presents the thought. This is a mark of a master; he understands the mechanics of his language, he uses every word and construction skillfully, and concludes by leaving the thought so much more forceful than the construction that the perfection of the latter is perceived only by a special reading. Reread the paragraph to appreciate its construction.

Study the construction of the following narrative paragraph from the same author, which follows immediately the one studied above:

On a wintry afternoon at twilight, Mrs. Flintwinch, having been heavy all day, dreamed this dream:—

She thought she was in the kitchen, getting the kettle ready for tea, and was warming herself, with her feet upon the fender and the skirt of her gown tucked up, before the collapsed fire in the middle of the grate, bordered on either hand by a deep cold black ravine. She thought that as she sat thus, musing upon the question, whether life was not for some people a rather dull invention, she was frightened by a sudden noise behind her. She thought that she had been similarly frightened once last week, and that the noise was of a mysterious kind—a sound of rustling, and of three or four quick beats like a rapid step; while a shock or tremble was communicated to her heart, as if the step had shaken the floor, or even as if she had been touched by some awful hand. She thought that this revived within her certain old fears of hers that the house was haunted; and that she flew up the kitchen stairs, without knowing how she got up, to be nearer company.

Is this a paragraph with a topical sentence? Is there any progression, or movement, of thought from the first to the last? Is there any narration? Trace the progress, as if you could make a picture of every step in the movement. Is there any power in the construction of this paragraph? As you read it first, which was more prominent, the story or the language? That is, the thought or the mechanics of construction? There is, again, the stamp of the master of language in this paragraph. Reread the paragraph in order to enjoy the way in which it is written.

Study the construction of the following short conversational paragraphs, also from "Little Dorrit":

"So long as little Dorrit is quiet and industrious, and stands in need of the slight help I can give her, and deserves it; so long, I suppose, unless she withdraws of her own act, she will continue to come here, I being spared."

"Nothing more than that?" said Flintwinch, stroking his mouth and chin.

"What should there be more than that? What could there be more than that?" she ejaculated in her sternly wondering way.

Mrs. Flintwinch dreamed that, for the space of a minute or two, they remained looking at each other with the candle between them, and that she somehow derived an impression that they looked at each other fixedly.

What is the reason for the transition from one paragraph to the next in this selection? Why is the last one set off as it is? In the book, the conversational paragraphs are resumed after this reference to Mrs. Flintwinch.

Justify the punctuation in all these extracts. As with his language, Dickens makes a tool of his punctuation; and he uses both tools expertly. Both commas and semicolons have for him special strength; he employs them frequently, and often where more timorous or more formal writers would omit them because they might not be sanctioned by a set rule. His sentences are often long, and they might be involved and confusing if the meaning were not so carefully preserved by the punctuation. Commas separate short parts of sentences; semicolons are used between longer parts whenever a comma might be confusing, even if a formal rule might give the preference to a comma. Study the punctuation in these extracts carefully, trying to make clear to yourself the reason for every mark used by Dickens.

COMPOSITION

Exposition. Write a short paper, telling what you expect to do when you have finished the eighth grade, why you are planning to do it, or why your parents are planning it for you. Set forth the conditions, the plan and the reasons for it simply, clearly and logically. That is, let the thoughts follow one another reasonably, according to their relation to one another. After the paper is written, if you find that you have misplaced some thought, put it into its right place. Do not write anything that you feel others should not know. Personal affairs are often private affairs.

Can you write a paper on how rivers make soil?

Tell why you like or dislike traveling by boat.

Do you know of the recent sale of any piece of property—a house, a lot, a farm, a horse? Write a short paper, telling why

the sale was made, some of the advantages and disadvantages connected with it, and why the purchaser bought the property.

Argument. Change either of the papers written as an exposition into an argumentative discourse by stating clearly your opinion about the subject, giving the reasons why you hold that position, and trying to convince your readers that you are right. For instance, suppose that the thought of the first paper is, "I am going to attend high school and a university after finishing the eighth grade." Give your reasons, and, imagining that your reader is opposed to your position, try to prove that your course is right.

Write on the affirmative or the negative of the following subject: To add to the beauty and attractiveness of a city is to increase the value of real estate within its limits.

Narration. Write a short narrative about a ride that you have taken into the country, or on a similar subject. Have the narration move slowly, as you probably moved. Do this by telling more of the details than can be given in a quickly-moving story, by using longer sentences, and, perhaps, longer words than in a rapidly moving narrative. As you write of some important event, a stop you made, a vehicle that you met or passed or a beautiful scene that you enjoyed, bring in details by telling of little things that you saw in connection with the more important event. Make the paper harmonious by keeping every thought in a paragraph related to the one that precedes and to the one that follows; by causing each paragraph to follow logically the one just written, and to introduce logically the one that follows. This logical treatment may be difficult, but it pays for every effort by making each succeeding paper stronger, better and more easily written; and the mind is trained to think as well as to write.



THIRD MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Conjugation of an irregular verb	
Auxiliaries	
NOUNS	1
Finding nouns	
PRONOUNS	1
Cautions	
ADJECTIVES	1
Use	
PREPOSITIONS	1
Distinctions in meaning	
Use	
PUNCTUATION	2
Exclamation point	
Quotation marks	
SENTENCE STRUCTURE	3
Development of simple sentences	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

CONJUGATION OF AN IRREGULAR VERB

Go

INDICATIVE MOOD

PRESENT TENSE		PRESENT PERFECT TENSE	
Singular	Plural	Singular	Plural
1. I go	1. we go	1. I have gone	1. we have gone
2. you go	2. you go	2. you have gone	2. you have gone
thou goest		thou hast gone	
3. he goes	3. they go	3. he has gone	3. they have gone

PAST TENSE		PAST PERFECT TENSE	
Singular	Plural	Singular	Plural
1. I went	1. we went	1. I had gone	1. we had gone
2. you went	2. you went	2. you had gone	2. you had gone
thou wentest		thou hadst gone	
3. he went	3. they went	3. he had gone	3. they had gone

FUTURE TENSE	
Singular	Plural
1. I shall go	1. we shall go
2. you will go	2. you will go
thou wilt go	
3. he will go	3. they will go

FUTURE PERFECT TENSE	
Singular	Plural
1. I shall have gone	1. we shall have gone
2. you will have gone	2. you will have gone
thou wilt have gone	
3. he will have gone	3. they will have gone

Write the principal parts of *go*. From which of the four forms is the present tense formed? the present perfect? the past tense? the past perfect? the future? the future perfect? The present participle and other forms of verbs do not appear in the simple conjugation of the indicative mood.

AUXILIARIES

Write the complete conjugations of the following auxiliaries:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
do	did	doing	done
have	had	having	had

A verb that is lacking in any of its parts is called *defective*. Write whatever conjugation there is of the following defective auxiliaries:

DEFECTIVE AUXILIARIES

shall
will

must
ought

should
would

may
can

might
could

Write the complete conjugation of the indicative mood of the following verbs:

grow
see
lie

become
sit
write

run
sing
blow

What errors are prevented by knowing and applying the conjugations?

Watch your own speech to select five verbs in the use of which you make mistakes. Write the complete conjugation of each of these verbs in the indicative mood, and correct your errors.

NOUNS

A noun is the name of anything. Such a definition means much; it means that a noun is the name of *any* thing. There are many kinds of things in the world—things that can be perceived by the senses, and things that we can only think about. See how many kinds of things can be found by following the suggestions given below. Their names are nouns. Write these names, putting the proper nouns in a list by themselves and beginning them with capital letters.⁵

Write the names of ten things that you can see, hear, feel, smell, taste; that is, that you can perceive by your senses.

See if you can write the names of ten things that you can think about but that you can not ordinarily perceive by any of your senses; as, *life, death, mind, intellect*. Can any of these four be perceived by the senses?

Write the names of nine actions; as, *walking, running*.

Write the names of seven qualities; as, *goodness, warmth, courage, cruelty, heat, beauty*. Give the qualities, or traits of character, of some person. Give some of the qualities, or conditions, of a mountain, a lake, a desert, a summer day, a stormy sky. The names of all these qualities are nouns. Nouns of this kind are often formed from adjectives, verbs or other nouns, or they are closely related in meaning to these parts of speech.

Find nouns that are formed from the same roots as the following adjectives: high, low, broad, deep, sweet, cold, warm, pale, equal, bright, sound, intense, grateful, kind, graceful, beautiful, dutiful, wise.

Find nouns that are formed from the same roots as the following verbs: separate, believe, deceive, expect, understand, see, hear, sing, fly, disintegrate, judge, hope.

Find nouns that are formed from the following nouns: friend, boy, man, youth, jail, beggar, grace, burglar, grave, girl, woman, house, door, road, forest, engine.

Many feminine nouns are formed from masculine nouns, as, *hero, heroine; count, countess*. What are the feminine forms of the following masculine nouns: emperor, actor, czar, poet, prince, duke?

Some nouns, especially opposites in meaning, are formed from other nouns by the use of prefixes, as, *ease, disease; importance, unimportance*. Form nouns in this way from the following: belief, sense, grace, concern, ability, animation, faithfulness, graciousness, gratitude, existence, observance, approval, arrangement, order.

PRONOUNS

In the preceding years there have been many drills on the grammatical use of pronouns. The most common errors will be reviewed this year, and some more suggestions will be made for careful, cultured speech.

Make clear the antecedent of a pronoun. The antecedent of a pronoun is the word, phrase or clause for which it stands. A

sentence should be so constructed that the antecedent of a pronoun is readily understood, or confusion in meaning will arise. This care should be observed whether the pronoun is personal, relative or adjective. Find the antecedent of each pronoun in the following sentences:

"The utmost good *that I* am capable of now, Miss Manette, *I* have come here to realize." When Sidney Carton cared to talk, *he* talked well; but the cloud of caring for nothing, *which* overshadowed *him* with such a fatal darkness, was very rarely pierced by the light within *him*.

It was now young Jerry's turn to approach the gate; *which he* did, holding *his* breath.

Then did Dido, overwhelmed with grief and bent on death, resolve upon a secret plan to end *her* life. Hiding *her* purpose in *her* heart, *she* spake to *her* sister, saying: "*I* have found a way, my sister, *that* will bring *him* back to *me*, or set *me* free from *him*."

From the last of these illustrative paragraphs it may be seen that several pronouns may be used in one sentence if there is no confusion about the antecedents. *Him* is used without an antecedent. This is not a good plan unless, as here, the noun referred to is unmistakable. In reading the story, there is no doubt that *him* used by Dido means Æneas.

Collect from the speech of persons around you twenty sentences containing pronouns. If necessary, recast the sentences to make the meanings clear. Do not hesitate to repeat a noun if its omission makes a meaning doubtful.

Reread three of your papers to see if the antecedents of your pronouns are clear. If not, make them so.

ADJECTIVES

Select from poems ten nouns. Find adjectives that may be used with them in their poetical meanings.

Make a list of nine nouns from your mathematical studies. Find appropriate adjectives to accompany them.

Select twenty-five adjectives at random. Use them with nouns whose meanings they carefully modify.

Make a list of ten nouns and another one of ten adjectives. Use a noun and an adjective together in appropriate meanings in sentences. Change the adjectives from one noun to another, noting how the meanings change, as:

man	angry
storm	blustering

It was an angry storm. The man was angry.

It was a blustering storm. The man was blustering with anger.⁶

PREPOSITIONS

To use the right word in the right place is an important lesson in the study of English. Prepositions are little words, but they are of far greater moment than their diminutive size would suggest. In the older languages of the world, as Latin, a noun or pronoun changes its form in order to show case, or relation, as:

Nominative	princeps	(a leader)
Genitive	principis	(of a leader)
Dative	principi	(to, for a leader)
Accusative	principem	(a leader)
Vocative	princeps	(O leader)
Ablative	principe	(from, with, by a leader)

These changes in Latin nouns, or *inflections* as they are called, gave way in many places to prepositions. The reason is not far to seek. It has always been the students who have learned to use correctly these inflections; while many mistakes have always been made in them in ordinary, everyday conversation. Roman children probably struggled with them in somewhat the same way that Latin pupils in all countries must struggle today. As a result, language has been slowly simplified by dropping inflections. Modern English has the fewest inflections of any of the younger languages of the world, but it has an abundant and flexible use of prepositions.

Case shows the relation of a noun or pronoun to the rest of a sentence. In the older languages, as can be seen in the declension of the Latin noun just given, the inflections, or endings, indicated case; in modern languages, notably in English,

case inflections have been displaced by prepositions; consequently, it follows that a preposition should show the relation of the noun or pronoun that it governs to the rest of the sentence. This is precisely the use of a preposition in a sentence, and from this use comes its definition.

A preposition is a word that connects a noun or a pronoun with some other word and shows the relation between them.

In English a preposition always governs the objective case. Notice the declension of the Latin noun to see how many of its cases have been absorbed into the English objective case governed by a preposition. What one case inflection for nouns has been retained by English? Can this one inflection be expressed by a preposition and its object?

If a preposition is to show the relation between two words, it should always express the exact meaning. This accurate choice of prepositions is the point of greatest importance in their study.

DISTINCTIONS IN THE USE AND MEANING OF PREPOSITIONS

Advantage *of, over*

Although the village is small, there is the *advantage of* having a good hotel. The *advantage of* your position is great.

Your position has one *advantage over* mine,—you are free to come and go as you please. You have gained an *advantage over* your opponent, do not lose it.

Agree *to, with, upon, on*

Agree *to* something proposed; agree *with* a person or a statement; agree *upon* (or *on*) something to be said or done.

The English general did not *agree to the destruction* of the bridge.

Do you *agree with my father* that it is time to go? Does your opinion about the tariff *agree with mine*? The German and the French officers *agreed upon the destruction* of the bridge, but the English officer, on his arrival, refused to *agree to this destruction*.

Do you think that the committee will *agree upon a program* for the celebration? Yes, if the city council will *agree with them*, and will *agree to carry out the program*.

Angry *with, at*

One is *angry with* a person and *at* a thing or condition.

Are you *angry with me* for being so late? No, but my brother is *angry at getting* so late a start.

Anxious *about, for, on*

Are you *anxious about your brother*?

The villagers are *anxious for the coming* of the fishing boat.

Anna is *anxious on the subject* of examinations.

Anxious for is frequently used incorrectly for *eager for*, or *desirous for*. *Anxious* and *anxiety* have in them the meaning of painful suspense or foreboding, of disquietude. One may be *eager for* the coming of a boat without having any anxiety.

Write thirty sentences in which you use the preceding words with the preposition to express the exact meaning in each case. The dictionary gives accurate information and many suggestions about these and similar combinations of words.

Make a list of twenty sentences that you have used or overheard containing prepositions. Study them carefully to see if these little words are used thoughtfully and correctly.

PUNCTUATION

THE EXCLAMATION POINT

An exclamation point is placed after an interjection, or after a sentence that expresses surprise or any other deep emotion. An interjection may be used to begin an exclamatory sentence; if the emotion expressed belongs to the whole sentence, of which the interjection is only a part, put a comma after the interjection and an exclamation point at the end of the sentence; but if the interjection expresses a separate note of emotion, put after it an exclamation point and put another at the end of the sentence. Use a capital letter for the beginning of a separate exclamation, whether it is an interjection or a sentence.

Oh! Safe at last! I rejoice! I rejoice!

From any source make a list of ten or twenty exclamatory sentences or expressions. Punctuate them.

Find in any book five or ten exclamatory sentences or expressions. Justify their punctuation.

QUOTATION MARKS

Quotation marks are used to enclose the following:

Every part of a quotation that stands by itself.

A direct quotation:

Mollie said, "You are never to cross the railroad yard again!"

"I am coming!" she cried, as she pulled the boat up on shore.

"You are singing," he said, "in too low a key."

"We are going," he told me, "to take the boat to Buffalo," here he put on his overcoat, "the train to New York," his gloves were drawn on quickly, "and a Cunarder to Europe;" his hat was on his head, his suitcase in his hand, and he turned toward the door. "Good-by!" he called, and he was gone.

The name of a book:

Have you read "Barnaby Rudge," by Dickens?

Do you know if there is a copy of Kipling's "Jungle Book" in the library?

The punctuation of a quotation is, of course, the same as if it were not enclosed by quotation marks, but the mark at the end of a quotation often needs attention. If the quotation is a question, the interrogation point must be placed within the quotation marks; but if the question is the whole sentence, and not the quotation alone, the interrogation point is placed outside the quotation marks, as:

He asked, "Where are you going?" Is that description you told me about in "Barnaby Rudge"? He asked, "Where is that peak that glistens like snow?" Are you going to climb "that peak that glistens like snow"?

If one quotation is made within another, single marks enclose the second quotation, as:

Mr. Redfern began again: "I have often told you Harry's story. 'I am,' he said to me, 'the son of an English gardener; but I could never cultivate the soil. I had to see and know men and the world.' So he left home while still only a lad, and shipped before the mast."

Mr. Redfern paused, absent-mindedly whipping off the grass heads with his cane.

Words that are used with a new or an unusual meaning, or that are coined, are sometimes enclosed by quotation marks, as: A little boy, asked how he liked his new suit, said it was "suitisfactory."

Titles of books, written articles, plays and paintings are quoted.

If a quotation is more than one paragraph in length, quotation marks are used at the beginning of every paragraph, but at the end of the last one only.

Write illustrations of all these uses of quotation marks.

SENTENCE STRUCTURE

Simple sentences do not mean an undeveloped, elementary expression of thought; on the contrary, they are often the most direct, clear and emphatic form of expression, and their exact and forceful use denotes the master. The sentences given below are adapted from Dickens' "Barnaby Rudge," to serve as illustrations of the growth of thought as modifiers are added to simple sentences:

1. It was not a choice spot.

It was not a very choice spot. (Adverb added.)

It was not a very choice spot for midnight expeditions. (Phrase added as a modifier of the adjective *choice*.)

It was not a very choice spot for midnight expeditions, being in truth one of more than questionable character. (Addition of a participial phrase with its modifiers, modifying *spot*.)

It was not a very choice spot for midnight expeditions, being in truth one of more than questionable character, and of an appearance by no means inviting. (Addition of another prepositional phrase, modifying and explaining *one*.)

2. A doorway led into a court.

From the main street a doorway led into a blind court or yard. (Addition of a prepositional phrase, an adjective and an apposite noun.)

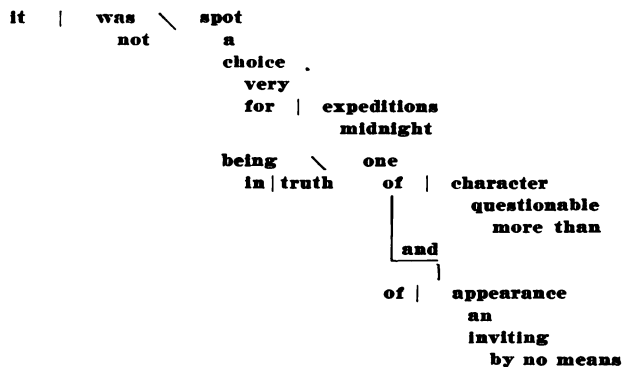
From the main street, in itself like an alley, a low-browed doorway led into a blind court or yard, profoundly dark, unpaved, and reeking with stagnant odors. (Addition of phrases and adjectives.)

The following compound sentence is an excellent illustration of a compound-simple sentence and the art of making simple sentences:

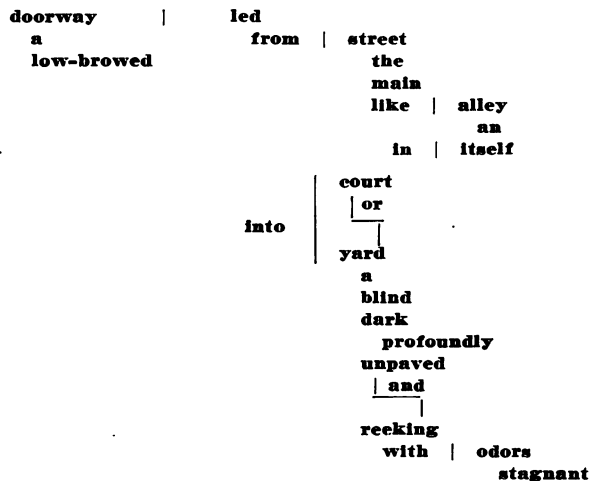
3. Into this ill-favored pit the 'prentice groped his way. He struck thrice upon an iron grating with his foot.

Into this ill-favored pit the locksmith's vagrant 'prentice groped his way; and, stopping at a house with a defaced and rotten front and the rude effigy of a bottle swinging to and fro like some gibbeted malefactor, he struck thrice upon an iron grating with his foot.

The diagrams of the illustrative sentences follow :

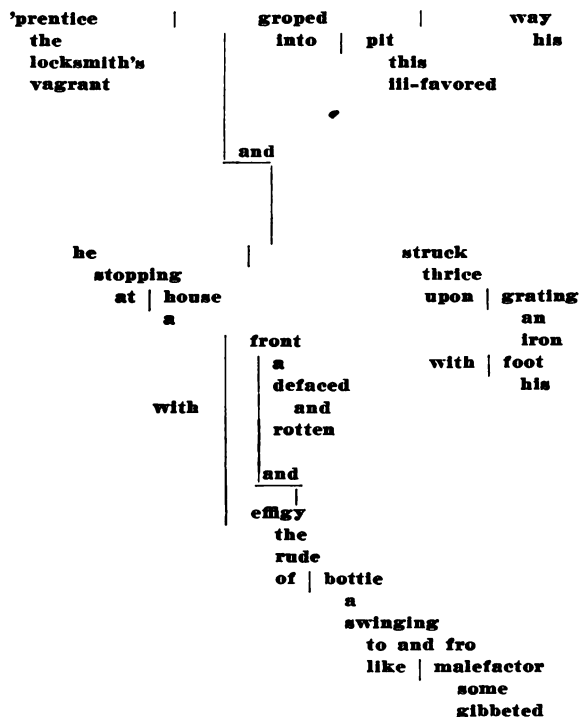


More than is treated here as an adverb, modifying questionable. *By no means* is also treated as an adverb, modifying inviting. Each expression might be analyzed further, but this is sufficient for the present accurate understanding of the sentence.



Notice the simplicity of the structure—one subject, one predicate, the latter modified by two prepositional phrases. Then reread the complete sentence as Dickens wrote it and observe its power and beauty.

One of the minor modifiers deserves special attention. The main street, *in itself like an alley*. *Street* is modified by the prepositional phrase *like an alley*; the preposition *like* has almost the force of the present participle *resembling*, and has the unusual feature of a modifier, the prepositional phrase *in itself*.



Notice again the simplicity of structure, combined with strength and gracefulness of expression. If there is any difficulty in seeing that *stopping* modifies *he*, use a noun in place of the pronoun, as *man* or *'prentice*, and the relation will immediately become clear. Select ten simple sentences from convenient books. Diagram them in order to select the subjects, predicates and objects, and to decide whether the modifiers are adjectives, adverbs, participles, or prepositional or participial phrases.

Read over some of your own recent papers. Select nine of your simple sentences, or sentences that you can make into effective simple sentences, and see what you can do with them by the addition of modifiers. Do not add clauses.⁷

COMPOSITION

Description. Describe a schoolroom, preferably not yours of the present term. A description is far more than an enumeration of doors, desks, tables and windows. It should convey ideas and impressions, pleasant or disagreeable. Think first how a certain room impresses you; then try to make clear in your own mind why you receive this impression. Does it come from the room itself, from the furniture, from any draperies that there may be in it, from a general air of work and energy, from idleness and mischief that are associated with it and shown by certain existing conditions, or from persons who are connected in your mind with this room? In such a description it is probably better to give a general impression first, strengthening it by mentioning many details a little farther on in the narrative. The conclusion may be a summing up of the feelings aroused by the room.

Write a description of some scene. Common, everyday things are some of the most acceptable subjects for writing, so the scene you are thinking of may be the one from a near-by window. If you are up several stories, you may have an interesting view of roofs; there may be a glimpse of far-away country or city; you may look out into a much used school yard; or it may be an ordinary street that stretches away before you. Think of the charming pictures of common things left us by Dickens; there is a delightful book, written by a Frenchman, called "A Philosopher Under the Roofs"; Longfellow makes the slumber of the little Hiawatha a poem to the old grandmother Nokomis and to the world. As with a painting, it is not the subject, but the skill of the master, that makes a production beautiful and never-wearying.

Generally speaking, an observer sees things with his eye in much the same manner that a reader likes to grasp them from

the printed page. It may therefore be helpful before beginning to write to notice how you observe a scene. Go to a window, looking out for a moment easily and naturally, but turning away before the eye has grasped more than the general view; think over, so that you can write them, the impressions that this general view conveyed to you. Return to the window and notice how you become aware, at this second view, of many details that were at first unobserved. This plan will be especially helpful with a new scene, but it is excellent training even with a familiar one.

In a similar way write a description of a view in a park, a forest, an orchard, a canyon, a field. Details about what can be heard or smelled are as much a part of such a description as what can be seen.

Narration and Description. Write a short story, imaginary or real, about some person. Make your narrative part move slowly or quickly according to the nature of the story. Bring in one or two short descriptions of persons or places. You know that in the stories you like best you can never tell until the end just how they are going to turn out. This element of uncertainty that is slowly developed and finally cleared up near the end is what is called the "plot." The plot of a story keeps us in suspense. Try to keep your readers somewhat in suspense throughout your story. Such a story may have a chapter or two, and may require two or three writings for its completion. A novelist may work on a story for a year or more.

Write a story about a lucky escape.

There follows a descriptive-narrative paper by an eighth-grade boy :

AN AUCTION

The time was about ten o'clock in the morning. A great number of men were seen going towards a vacant stable on Weber Avenue. To the person who was approaching, it seemed as if a great row was in progress. One voice could be distinctly heard above the rest of the general noise.

I was walking along the street at the time, and as I came to the place I glanced in. I readily saw that it was an auction, and as I had never before seen one, I concluded to stay and look on.

The auctioneer was a large fleshy man, and as I came in he was calling at the top of his voice, "Who'll give me a starter on this first class, rubber tired buggy, sound and strong in every particular, very suitable for everyday use." Men came up from all parts of the stable to examine the buggy, and finally one man called out, "Twenty-five." Then came the auctioneer's turn to talk. "Who'll give me thirty, thirty-two. Come on boys, raise her up a little. Ah-ha! there it is. Thirty-two." "Now who'll make it forty?" "I," came the answer. "Will anybody make it forty-five," called the auctioneer, who was growing very hoarse, and the perspiration trickled off his forehead. "All right then," said he, "sold for forty dollars to Frank Smith."

This progressed for the rest of the morning, and many horses, buggies and sets of harness were sold in the same way. Everything that was for sale was sold, and half an hour after the last article went, one could have heard a pin drop in the stable.

This is an excellent little paper; the narration moves steadily forward and it is accompanied by pleasing touches of description. The sentence structure is good, and words are well chosen. Unfortunately, two or three mistakes are repeated so many times that they give the impression of many errors, of a faulty paper. Paragraph according to the conversation; use the interrogation point and the exclamation point where each belongs, and there are many places for each in this paper; correct the use of quotation marks, which are loosely employed, as if the writer were not sure where one quotation ended and another began; rewrite the paper, making these corrections, and see how pleasing a production it becomes.



FOURTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	2
Conjugation	
Subjunctive mood	
Imperative mood	
NOUNS	1
Substitutes	
PRONOUNS	1
Cautions	
Relative pronouns	
ADVERBS	1
Clauses	
CONJUNCTIONS	1
Cautions	
THE APOSTROPHE AND ITALICS	1
COMMON ERRORS	1
SENTENCE STRUCTURE	2
Complex sentences	
PARAGRAPH STRUCTURE	2
Historical paragraphs	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

CONJUGATION OF A REGULAR VERB

Walk

SUBJUNCTIVE MOOD

PRESENT TENSE

Singular

1. (if) I walk
2. (if) thou walk
3. (if) he walk

Plural

1. (if) we walk
2. (if) you walk
3. (if) they walk

PAST TENSE

1. (if) I walked
2. (if) thou walked
3. (if) he walked

1. (if) we walked
2. (if) you walked
3. (if) they walked

IMPERATIVE MOOD

2. walk

2. walk

Be

SUBJUNCTIVE MOOD

PRESENT TENSE

Singular

1. (if) I be
2. (if) thou be
3. (if) he be

Plural

1. (if) we be
2. (if) you be
3. (if) they be

PAST TENSE

1. (if) I were
2. (if) thou wert
3. (if) he were

1. (if) we were
2. (if) you were
3. (if) they were

IMPERATIVE MOOD

2. be

2. be

CONJUGATION OF AN IRREGULAR VERB

Go

SUBJUNCTIVE MOOD

PRESENT TENSE

Singular

1. (if) I go
2. (if) thou go
3. (if) he go

Plural

1. (if) we go
2. (if) you go
3. (if) they go

PAST TENSE

1. (if) I went
2. (if) thou wentst
3. (if) he went

1. (if) we went
2. (if) you went
3. (if) they went

IMPERATIVE MOOD

2. go

2. go

The imperative is the same in form as the infinitive. It is always in the second person, for a command is given or spoken to some one.

There are other forms of verbs, known as the progressive conjugation, the passive voice, etc.; but the most important ones for eighth-grade study are those already given and those with the auxiliaries, *can, could; will, would; shall, should; may, might; ought*. These auxiliaries are used in potential and conditional sentences, and will be treated in greater detail later.

Make a list of ten regular and ten irregular verbs.

Give ten sentences using the imperative form of verbs.

Use the past subjunctive of *be* in nine sentences, having the conditional form of another verb in the second clause, as: *If I were you, I should go to the mountains.*

Use the past subjunctive of five regular and five irregular verbs in sentences. How do they differ from the indicative?

The third person, present tense, of the subjunctive mood is sometimes used, although the indicative generally takes its place, as: *If he go to the farthest limits of the world, yet can he not escape my power.*

This use is heard occasionally in formal, religious and unusual thoughts, where the indicative would be heard in ordinary speech, as:

If he goes into the city, he will bring back my ticket to New York. If he goes to the farthest limits of the world he will not escape my power.

Notice, however, the increased subjunctive force in the first illustration, resulting from the use of *if he go, although he go*.

Write five sentences in which you use this subjunctive form of a verb, and parallel each by using the same verb in the third person singular, present tense, indicative mood, as in the illustrations just given.

NOUNS

SUBSTITUTES FOR NOUNS

Several words may be used together in the sense of a noun, as:

To sing was difficult for him. *To sing a song* was difficult for him. *That he should sing a song* was more than he would consent to.

He refused *to sing*. He refused *to sing a song*. He said *that he could not sing a song*.

The italicized words in the first paragraph of illustrations are used as subjects; those in the second paragraph are used as objects. In a certain sense they name actions. *To sing* is an infinitive used in the sense of a noun; *to sing a song* is an infinitive phrase used in the same way; *that he should sing a song* and *that he could not sing a song* are clauses used as nouns.

Use in sentences the following infinitives as subjects or objects:

To row, to drive, to ask questions, to plant trees, to find hornets' nests, to wind the clock, to bring in the garden tools.

Use as nouns ten infinitives or infinitive phrases of your own choice.

Write sentences using the following clauses as subjects:

That I should lose my hat; that my father was late; that the man was too ill to be moved; that the snow had melted in the mountains; that the train moved so slowly.

Use ten clauses of your own making as subjects of sentences.

Use as objects of sentences—five infinitives, five infinitive phrases, five clauses.⁸

PRONOUNS

CAUTIONS

Do not use a pronoun unless it is needed. What are the unnecessary pronouns in the following sentences?

My father he works at the mill. My uncle he will come, I am sure. The horse it won't eat its hay. The woman at the door she told me to stay out. The dog gnawing that bone he's cross.

Notice your conversation for the unnecessary use of pronouns.

From any source collect twenty-seven sentences in which pronouns are used unnecessarily. Correct them.

Do not use a compound personal pronoun for a simple pronoun. This error is most common in the first person, perhaps because of a shrinking from making self prominent. The result, however, is a grammatical blunder, which causes the self to be more apparent than it would be by the use of the simple pronoun. Notice the compound pronouns in the following sentences:

The banker and myself are going to purchase that yacht. Did you ask me who are going? John and myself. If you will take Mr. Smith and myself to the city, I will pay you a good price for the service.

Use simple pronouns in the preceding sentences. A little observation will correct this strained use of the compound personal pronouns. Use them for emphasis, as: I did it myself; I am going with her myself. By observation collect ten such errors. Correct them.

USE OF RELATIVE PRONOUNS

Use *who* of persons, *which* of animals and inanimate things, and *that* of either persons, animals or objects. *That* is often used in restrictive clauses; that is, in clauses that are so closely related to the modified noun that they seem a part of it. *Who* and *which* are, however, sometimes used in restrictive clauses in place of *that*. Because of the close relation between a restrictive clause and the noun modified, a restrictive clause is never set off from the rest of the sentence by commas. (Notice in this paragraph the restrictive clause in "clauses *that* are so closely related to the modified noun.")

Give ten sentences about persons, using the relative *who*. Diagram these sentences in order to be sure that you need the nominative *who*.

Give ten sentences about the same persons, using the objective *whom*. Diagram these sentences.

Give ten sentences, using the possessive *whose*.

Give five sentences, using short restrictive clauses introduced by *that*, as: The boy that I saw is very ill.

ADVERBS

ADVERBIAL CLAUSES

An adverbial dependent clause is a clause used like an adverb to modify a verb, an adverb or an adjective. It frequently modifies the complete thought of a clause, but as the relation of two clauses is through their verbs, the living parts of all sentences, an adverbial clause is said to modify the verb in the modified clause. An adverbial clause expresses at length what an adverb expresses briefly—time, place, manner, degree, cause and some other modifications. It is usually introduced by a subordinating conjunction, which may be called a conjunctive adverb or an adverbial conjunction. Such a connective partakes in part of the nature of a conjunction, so connecting two members of a sentence; and in part of the nature of an adverb, introducing an adverbial modifier of a verb, an adjective or an adverb. There are a number of these conjunctive adverbs; some of the most common ones follow:

Time: when, while, since, until, till.

Place: where, wherever, whither.

Manner and degree: as, than.

Cause and reason: as, because, that, so that, in order that, for, since, lest.

Condition and concession: except, if, unless, though, although, on condition, provided, notwithstanding, yet, nevertheless.

Power in the use of language should be growing constantly; indeed, to acquire a mastery of one's native tongue may be a delightful effort throughout life. No nation understands this better than the French, who have made of their language a beautiful, accurate and wonderfully effective instrument of expression. It is comparatively easy to learn to say one's thoughts in any language, including the native tongue; but it is a lifelong study to gain such an understanding and mastery of any language that it becomes a supple, perfectly-fitting garment for our thoughts. In the many drills given to acquire this mastery, the aim is to make every succeeding exercise broader

than the preceding one on the same subject, so that it shall fit the thought of an older, maturer child better than would the exercise of a previous month or year. There have been many exercises on the use of adverbial conjunctions; in those that follow not one sentence should be idle drill, but every one should be treated as an opportunity for perfecting, beautifying, or making more accurate some thought.

Put into the following sentences adverbial clauses introduced by the conjunctive adverbs indicated:

The rain poured down while...., but I hurried home again. I came because.... He promised to begin the house to-morrow if, and to finish it in three months. The fox sprang on the chicken just as..... Bingo, my dog, crept back to my door for....

Use in sentences any ten of the conjunctive adverbs in the list given on the preceding page.

Put the fitting conjunctive adverbs into the following sentences:

Bagheera punished Mowgli...he had broken the law of the jungle. The monkey folk threw Mowgli into an old summerhouse....there were many poisonous snakes.

Read over a page of any well written story and notice the adverbial clauses. Many times they can be selected by the conjunctive adverb used to introduce them; sometimes by finding the clause that answers the question *how, when, where, why, or to what degree*; or, in many cases, by finding the clauses that modify a verb. Read carefully to discover the importance of these clauses, the changes they make in the meaning, the new thoughts they add, the greater clearness and accuracy they give to a sentence, or the increased beauty of expression that comes from their use.

Read over any of your recent papers to see if you can insert adverbial clauses that will increase the power, clearness or beauty of your production.⁹

CONJUNCTIONS

CAUTIONS

Some mistakes occur in the use of conjunctions, but they are not difficult ones to conquer.

Do not use the conjunction *and* where *to*, the sign of the infinitive, is needed. It is not "I will try and come," but *I will try to come*. The first sentence would mean I will try and I will come, which is evidently not the intention. *I will try to come* is what the speaker means. It is not "Go and see if the horse is still standing in the street," but *go, see if the horse*, etc. *To* is omitted or expressed, for one may say, *go to see if the horse*, etc. In this second sentence may be seen a possibility of using *and*, *go and see*, but an analysis of the thought will show that this is not generally the meaning of the sentence. It is not meant that *you go and you see*, but *you go in order to see*. That is, *see* and *go* are not equal in rank in the sentence, but *to see* is an adverbial modifier of *go* answering the question *why*. This is a very frequent error. Watch your speech to see (not watch and see) if you are not making it many times a day.¹⁰

Write nine sentences, using in each an infinitive as a modifier of a verb or as an object, as in the illustrations just given, where *and* might be used incorrectly.

From your own or other conversations make a list of ten sentences in which this error occurs. Correct them.

Do not make a preposition of the conjunction *than*. *Than* often introduces an elliptical sentence, thus seeming like a preposition; but it really retains its nature as a conjunction, as: You are younger than I (am young). In the mistaken form so often heard, "You are younger than me," *than* is used incorrectly as a preposition and is followed by the objective case of a pronoun. Let *than* retain its nature of a conjunction, followed by the subject of an elliptical sentence. *You are younger than I* (am young).

Justify the following sentences by completing them so as to show that *than* is a conjunction:

You can go better *than* I. James is a tall boy, but Harry is taller *than* he. I would rather you take music lessons *than* I.

The conjunctive sense in such sentences is evident if the construction is closely inquired into. Compare the construction with one that is clearly prepositional: He bought the book for me. *For me* is an adverbial phrase answering the question *why*, and the answer or meaning is complete in the two words *for me*. This is seen even when *but*, ordinarily a conjunction, is used as a preposition, as, *no one came but me; no one came except me*. The phrase completes the meaning in itself. This is not the case with *than* in such a sentence as *she is younger than I*. How much younger is she? Not *than I*, which gives no complete thought; but, *than I am young*.

The real distinction is that a preposition makes a noun or pronoun modify the word to which it is joined by the preposition; it shows a definite relation between the word modified and the object of the preposition. In *he bought the book for me* there is a relation of cause, reason or purpose between *bought* and *me*, expressed exactly by the preposition *for*. In *she is younger than I* there is no such relation between *younger* and *I*, but there is a comparison, shown by *than*, between *she is younger* and *I am young*. In a few rare cases *than* becomes a preposition, as, *than whom there is none wiser*. A preposition may become a conjunction by being used to connect one sentence to another, as, *I will go before the music begins*.

As, like *than*, is frequently a conjunction introducing an elliptical sentence, as:

You are as young as I (am young). Can you row as well as he? Can you go as well as she? You are not so slow as he.

The nominative pronoun should be used in all such sentences, for it is the subject of an incomplete sentence.

Use *than* as a conjunction in ten elliptical sentences.

Observe ten sentences where *than* is used to see if it should be followed by a nominative pronoun.

Use *as* in ten elliptical sentences, followed by nominative pronouns.

THE APOSTROPHE AND ITALICS

THE APOSTROPHE

An apostrophe is used to show the omission of one or more letters of a word: can't, don't, it's.

An apostrophe is used before the letter *s* when it is added to a word to show the possessive case: Minnie's, man's, children's. It may be used alone to show possession when a word ends in *s* or a sibilant: boys', mountains', Socrates'.

An apostrophe is used in forming the plural of letters and figures used as words. The 9's and 7's are poorly made. Dot your i's and cross your t's.

ITALICS

Emphatic words are printed in italics and are underlined in writing. The tendency of young persons is to emphasize too many words. Be sparing with italics, leaving to the common-sense of your reader considerable interpretation of your emphasis.

Put into italics any word or expression from a foreign language, unless, by long usage, it has been fully adopted into English. It is better taste, however, not to use foreign expressions when English words will give the meaning; to use them frequently is mere affectation.

It is the *ne plus ultra* of our desires. Those hats are decidedly *passé* this season.

COMMON ERRORS

AGREEMENT OF SUBJECT AND PREDICATE

Some nouns are the names of collections of individuals; as: *assembly*, a collection of persons; *class*, a collection of pupils. Such nouns are called *collective nouns*. If the group, or collection, is referred to, the verb is singular; if the individuals making the group are referred to, the verb is plural, as:

The *assembly was composed* of five members. The *assembly were* agreed on passing the measure.

Few, many, several, most, some, the rest, when expressing number are plural; when expressing amount they are singular.

None, meaning *no one*, is really singular, but custom has made it plural in many places. *None* (not one) of the company has arrived. *None* of the company have come (plural sense of *no ones*).

Many a one is singular.

A relative pronoun agrees with its antecedent in number, as:

The boys, *who were* laughing and singing, were surprised by the sudden outbreak of the storm. God helps them *that help* themselves (what is the antecedent of *that*?).

Write sentences using the following verbs in both the singular and the plural, having in several of them dependent clauses placed between the subject and the predicate:

play	intend	is and are
hide	go	was and were
search	carry	has and have

Write five sentences with compound subjects.

Write five sentences with two or more words in the singular connected by *and*, but meaning the same person or thing, as the subject of each. The verbs should be singular.

Use *either—or* in four sentences, in two in a singular sense and in two in a plural sense. Use *neither—nor* in the same way in four sentences.

Use in sentences five collective nouns, using each noun once in a singular sense and once in a plural sense.

Use each of the following words in two sentences, once in a singular and once in a plural sense: *few, many, several, most, some, the rest, none, all*.

Do not use *either* for *both*. "He owns land on either side of the river." is an incorrect expression for *he owns land on both sides of the river*. See if you can find five such expressions, and correct them.

SENTENCE STRUCTURE

COMPLEX SENTENCES

A complex sentence is composed of an independent clause and one or more dependent clauses. A dependent clause may take the place of an adjective, an adverb or a noun.

ADJECTIVE CLAUSES

An adjective clause modifies a noun or a pronoun. It is generally introduced by a relative pronoun. In the following sentences select the adjective clauses, and tell what they modify:

He had a son who had gone to sea. The solitary rider passed down the road, which changed from light to shade in the sunshine or among the trees. We saw him whom his country had honored. Even the light wind, whose rustle was as gentle to the listening ear as the sound of softly falling water, had its promise of hope and happiness. These are the shadows of our own desires, which often lie between us and our better angels in the Divine Concourse.

Use five adjective clauses to modify nouns. Five to modify pronouns. Use three restrictive adjective clauses.

ADVERBIAL CLAUSES

An adverbial clause usually modifies a verb; but it may also modify an adjective or an adverb, thus taking in a sentence any place that can be filled by a simple word adverb. An adverbial clause is usually introduced by an adverbial conjunction. In the following sentences select the adverbial clauses:

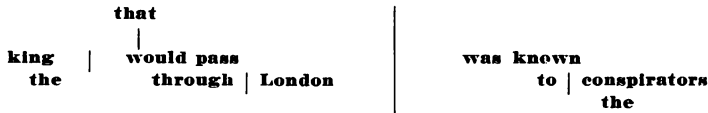
He smiled complacently, as if he were satisfied with himself and with all the world. While waiting for his ship to sail, Joe went to the locksmith's house. He had fled from home because he could no longer endure the conditions there. Since coming up to London, he had had but one meal.

Use five adverbial clauses in sentences.

NOUN CLAUSES

A noun clause takes the place of a noun. It is usually introduced by *that*, *if* or *whether* used as a conjunction; and it may be the subject or the object of the sentence, or the object of a preposition.

That the king would pass through London was known to the conspirators. It may be easier to select the predicate of this sentence than its subject. Something *was known*. *Was known* is evidently the predicate. What was known? *That the king would pass through London*. The whole clause is the subject of the sentence; it is used as a noun. In fact, the clause might be reduced to a noun, although somewhat awkwardly,—*the king's passage through London was known to the conspirators*. A noun clause as subject is diagrammed as follows:



The noun nature of the clause is perhaps shown more clearly in the ordinary construction with *it*. *It was well known to the conspirators that the king would pass through London.*

It was well known; *it* is the subject, but, as a pronoun, *it* must have an antecedent. What was well known? *It—that the king would pass through London*. The diagram for such a construction is simple; the real subject, or the clause, is put into the subject place; and *it*, an expletive standing for the subject, is put into a parenthesis by its side.

Select the noun clauses in the following sentences, and tell how each is used:

I knew that the brook had overflowed its banks. The girl says that the moon is made of green cheese. He dug a deep well, hoping that it would never dry. It occurred to him that the journey would take too much time.

In any book find nine clauses. *That* generally introduces a noun clause, but *whether*, *if*, and some other conjunctions may be used for this purpose.

Write five sentences using noun clauses as subjects or objects.

PARAGRAPH STRUCTURE

The style of paragraph structure suited to conversation, to the vivid description of a ball game, to the roll of a thunder storm, would be totally unsuited to an account of some historical movement, however interesting this might be. Read twice the following paragraphs by Smucker on Napoleon's retreat from Russia after his frightful disasters there; the first time for the interest of the account, the second time to observe the length and structure of the sentences and the way in which the paragraphs are built up:

It was on the sixth of November that the snow began to fall, and the rigors of a Russian winter to commence; and from this date commenced the real horrors and unparalleled disasters of the retreat. With the falling snow the wind began to be high and furious, and soon immense drifts obstructed the roads, and rendered it difficult for the wearied and burdened troops to advance. It was not until winter came, that the Russians displayed the real atrocities of the course of retribution which they had determined to inflict on the invaders. Then it was that the fierce vengeance of the flying clouds of Cossacks began to exhibit itself. Hanging on the outskirts of the wearied and straggling lines of French soldiers, by sudden attacks they slew thousands singly and in small companies, as they struggled through the snow. At the same time hundreds fell upon the way, exhausted by the labors of the march. The roads soon became impassable for the artillery, and hundreds of guns were left behind at the base of each rising hill. The soldiers soon became unable to transport their ammunition; and frequent explosions in the rear of their path, and on the outskirts, indicated how frequently the ammunition wagons were sacrificed rather than left to the possession of the pursuers. And soon the road became strewn with the rich and stolen spoils of Moscow, to which, until then, their captors had clung with the same tenacity as they clung to life; even these, the immense toils and perils of the way compelled them to sacrifice.

The admirable manner in which the author has handled the mechanics of narration is the excuse, if one is needed, for presenting another long paragraph from this interesting account of Napoleon's retreat. It concerns the crossing of the Beresina:

It was during the passage of the rear division of Marshal Victor over the bridge, that one of the most terrible scenes ever witnessed, was

presented to view. The Russian artillery under Diebitch was brought to bear directly upon the bridge, laden with the retreating multitude. A wide semi-circle of cannon swept the whole line of the bridge, with a deluge of fiery shot and shell, carrying death and dismay into the tumultuous crowd, from whose ranks all discipline had long been banished. Terror seemed to fill every mind, and a maddened rush forward to escape impending ruin was seen on all sides. Hundreds were trampled to death beneath the feet of their comrades. The cannon of the Russians plowed through and through the thick masses of living flesh. Heaps of the dead and dying were piled on the bridge, and began to impede the passage. At this crisis, the cannon balls broke the bridge in the center, and set the two extremities on fire. A scene of horror then ensued which beggars all language. The frantic crowd were compelled to plunge into the half-frozen flood below, and swim for their lives. Thousands of men, women, and horses perished, trampled to death by the struggling multitude, or drowned by the waters of the stream. When the ice dissolved in the ensuing spring, twelve thousand dead bodies were found—the victims of this horrid and memorable passage.

In these two paragraphs are there any sentences that can be considered topic sentences? Where is one found in the first paragraph? In the second? Are these true narrative paragraphs? That is, does the thought move steadily forward? Select two or three sentences in each paragraph, if possible, that seem to emphasize the thought, or description, rather than to cause it to move forward. Are the sentences long or short? How about the choice and length of the words? Is there any more formality or dignity of expression and movement in these two paragraphs than in a paragraph like the description of the plum pudding by Dickens? Why does this difference exist? Do you think Dickens less capable of dignified movement in writing than Smucker?

Write one or two paragraphs on any historical subject with which you are fairly well acquainted. Try not to make it a mere reproduction of something that you have read. Write as if you were preparing material for a book of your own. Perhaps, you can write on some simple historical occurrence of your own neighborhood or state. Make your account a narration.

COMPOSITION

Reproduction. Tell in your own words the story of a science lesson. A reproduction must be exact in its statements, or it is not true to the original; so be careful to reproduce exactly the teachings of the lesson.

Read one of Longfellow's or Tennyson's poems and tell its story in your own words.

Narration. An historical narrative should keep to the sequence of time. Think of some event that might be recorded as history, and narrate it. You may, perhaps, live in a village that has been recently incorporated; you may be in a city that has just opened some boulevards or parks; you may live in the country, where a railroad has been built or an irrigation system developed. Tell about any one of these, or a similar event. Do not attempt to write a profound paper on a deep subject that would try the powers of a mature person; but in your own way narrate some event connected with the life of the people around you. The history of the people is far too rarely written.

Write a narrative on "When Father was a Boy."

Write a story about a fire, holding the interest in suspense until the end. That is, have a little plot to your story.

Write about a fire a short narrative account that might answer for a newspaper item.

Write a telegram to your brother, telling about a fire that has occurred recently. If possible, learn the cost of sending such a telegram.

Exposition. For your historical narrative you may have written about the incorporation of a town or village; it is well for any one to know what is meant by *incorporation*. Write a paper telling some of the powers and privileges given an incorporated place, how money can be raised and spent, and any advantage or disadvantage there may be in living in an incorporated town.

There follows a description written by an eighth-grade boy:

A FOOTBALL GAME

I think that it was a year ago last Thanksgiving that I witnessed the annual football game at Berkeley.

On my arrival at the gridiron, the first thing that caught my eye were the rows of opposing "rooters." The Stanford boys wore silk shirts and red caps, while the Berkeley boys showed blue and gold to be their colors.

After a few moments of music and yelling, the players marched out into the field and in a few moments the game was on.

The first half ended without a score on either side, the players having played their best. But the second half showed different.

A brilliant run by one of Stanford's men carried the ball near to their goal. The crowd went wild. As time was nearly up the players played fast and to their best ability. The yell leaders almost went wild.

Now came a sad thing for Berkeley. Berkeley's best man was laid out, and no sooner had he been carried off the field than by a fake kick Stanford scored a touch-down.

Up on the score-board went five for Stanford. The ball was carried to the center of the field again, but as there were only three more minutes to play, no more scoring was done.

As the whistle blew, both teams were doing their best, but of no avail. Stanford had won the game.

This is a well written description. Good points have been chosen for it; there is movement and life; and the wording and sentence structure are very appropriate.

That is used twice in the first sentence; can this be avoided? Notice a peculiar but frequent little difficulty in the second paragraph—"the first thing that caught my eye were rows" etc. Leave out the restrictive clause *that caught my eye* and see the error—"the first thing . . . were rows," a singular subject and a plural verb. Work the sentence over until it is in pleasing form, but do not say—the first things . . . were rows, for that would be a questionable improvement. It is probable that the writer meant to say, in the same paragraph, that the Stanford boys wore red silk shirts and red caps; and that his own complete knowledge of that fact made him forget that his readers might not be equally well informed. Such a lack in completeness of statement is frequent, especially with young writers. Should "but the second half showed different" be separated by a period from the preceding sentence? Is the adjective *different* in good

taste with *showed*? It is not incorrect, for *show* may take a predicate adjective; but it would be better to change the sentence so that an adverb is used with the verb, or else that the adjective is used with a noun. Try to make such a change. There are two interesting points about the use of the conjunction *as* in the last two paragraphs. Does the writer really mean that "as there were only three more minutes to play, no more scoring was done"? Or is the meaning *but there were only three more minutes to play, so no more scoring was done*? What is the difference in the meaning? What does *as* mean as used by the writer? Is *as* or *when* the exact word to use in "as the whistle blew, both teams were doing their best"?



FIFTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Phrases	
NOUNS AND PRONOUNS	2
Modifications	
Gender	
ADJECTIVES	1
Other parts of speech as adjectives	
PREPOSITIONS	1
Distinctions in meaning	
Use	
CAPITAL LETTERS AND HYPHEN	2
SENTENCE STRUCTURE	2
Complex sentences	
Noun clauses	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

VERB PHRASES

When two or three words are taken together to express the complete meaning of a verb, the group may be called a *verb phrase*. The various shades of verbal meaning and accuracy in our language are made possible by the number of verb phrases it possesses. Pupils in elementary schools should learn some of these many interesting uses of verbs rather than much technical knowledge of names and forms.

Use in sentences the following verb phrases, completing each partial thought with any form of any verb in good usage: May have been, will be, shall be; may come, might come, might have come, might have to come, might have to be coming; will be coming, will have to be coming; ought to pay, ought to have been paying; is gone, will be gone, has gone, has to be going, has been gone, had to go, had gone.

Analyze to your own and the teacher's satisfaction the make-up of several of these verb phrases. For instance, in the verb *will have to be coming*, *coming* is the present participle of the principal verb in the group; *will have* is a future auxiliary; *to be* is an infinitive. That is, to express the desired thought about *coming*, four words, or three verbs besides itself, are used. This is an interesting verb phrase.

Remember that *ought* expresses a duty, a moral obligation. If we do not do what we *ought* to do, we do wrong. *Should* may also express a duty; but *ought* should not be used for *should* where only a reason or a condition is given, as: I *ought* to pay my debts; but, I *should* pay my debts if I had the money, as a mere conditional statement.

Had to go presents difficulties of construction. *Had* is the principal verb, completed in its meaning by the infinitive *to go*; but it is not easy to analyze fully the use of *to go*. It may be looked at in almost the same way as the object *apple* in *I had an apple*; but in its verb sense it is very important in the verb phrase; *had to go* is the full thought of the predicate, not merely

had. This is another illustration of the infinitive acting in two ways in a sentence.

Make a list of all the auxiliaries used to form the tenses of the indicative mood, as you have studied it. Form sentences using them with any verbs.

Write nine sentences using the auxiliary *do* to show emphasis.

Write sentences using five auxiliaries formed from *be*, as it changes for different persons and tenses. Notice that frequently, when any form of *be* is used as an auxiliary, the subject is not acting but is acted upon, as, *the child was bitten by a dog*. The subject, *child*, is passive; it is acted upon by the dog, but the word *dog* is not the subject of any verb. Write seven sentences using some form of *be* in this passive sense.

Write nineteen sentences using conditional auxiliaries, remembering that they may be followed by the subjunctive.

Write ten sentences using auxiliaries that show power, possibility or permission.

Write five sentences using auxiliaries that show duty or obligation.

Remember that *ought* is a defective verb, for many of the ordinary parts of a verb are wanting in its conjugation. It has no present nor past participle. As it has no past participle, *ought* should not take *have* as an auxiliary in the sense of a past participle, as in *she has gone, it had rained*. That is, it is incorrect to say, "I had ought to pay my debts," but we may say, *I ought to pay my debts*. *Ought* may be used with the infinitive to *have* followed by a past participle, as, *I ought to have paid my debts*. Such forms are often used to give a sort of past meaning to *ought*, which has no past tense of its own. *Ought* is an interesting auxiliary. *Ought* and *should* are often synonymous in a sense of duty or obligation, as *I should go*, or *I ought to go*. But *should* has a wider reach of meaning than *ought*, for *should* has conditional and subjunctive meanings that *ought* can not express.

Use *ought* in five sentences to express a duty or an obligation. Use *should* in place of *ought* in the same sentences.

Use *should* in ten sentences where a condition or an uncertainty follows in another clause. *Ought* should not be used in such meanings.

NOUNS AND PRONOUNS

MODIFICATIONS

In their various uses nouns and pronouns undergo certain changes, sometimes of form, sometimes of condition or relation to the rest of the sentence. These changes, or modifications as they are called, come under the headings of gender, person, number and case.

The gender of a noun or pronoun expresses sex; that is, it shows whether a male or a female is mentioned, or an object without sex.

The person of a noun or a pronoun shows who is meant—the speaker, the person spoken to, or the person spoken of.

The number of a noun or a pronoun shows whether one is meant or more than one.

Case shows a condition of a noun or a pronoun or its relation to the rest of a sentence.

GENDER¹¹

The gender of a noun expresses sex. There are three genders—masculine, feminine and neuter.

Masculine gender shows that a male is meant, as, *man*, *boy*. Feminine gender shows that a female is meant, as, *woman*, *girl*, *mother*. Neuter gender shows that some object is mentioned that is neither masculine nor feminine, as, *table*, *sky*, *ink*.

The masculine and feminine genders are sometimes shown by endings. The feminine is often formed from the masculine by the use of a suffix, as: actor, actress; tiger, tigress; czar, czarina; Paul, Pauline; Francis, Frances.

Sometimes a distinguishing word is used to show the gender, as:

Billy-goat, nanny-goat, man-servant, maid-servant; gentleman, gentlewoman; Englishman, English woman (written in two words); grandson, granddaughter.

Usually, however, the masculine and the feminine are expressed by entirely different words, perhaps unrelated in origin, as: son, daughter; boy, girl; man, woman; husband, wife; nephew, niece.

The same word may be used for both the masculine and feminine genders, as: person, dog, servant, clerk.

Tell the gender of each of the following nouns:

Table, letter-carrier, horseman, bachelor, widow, river, ship, Socrates, Queen Semiramis, Louis, Louise.

Make a list of ten nouns in each of the three genders.

Select thirty nouns from any books, and tell their genders.

PRONOUNS

Some of the pronouns show by their form what gender is meant; some are used for either gender. Tell the genders of the following pronouns:

I	it	who	these
you	we	which	those
he	they	what	any
she		that	both

Make a list of all the personal pronouns, singular and plural; nominative, possessive and objective. Then put together those that are masculine, those that are feminine, and those that are neuter. In a fourth list put those that may be either masculine or feminine. Are there any that may be masculine, feminine or neuter?

Make a list of the relative pronouns, nominative and objective. Arrange them according to gender.

Make a list of ten adjective pronouns. Do they express gender?

ADJECTIVES

OTHER PARTS OF SPEECH USED AS ADJECTIVES

Many words are almost invariably adjectives. Other parts of speech may also describe or limit nouns, thus being used as

adjectives in a figurative or an occasional sense. A noun or a pronoun in the possessive case is used like an adjective, but it is called by its own name of noun or pronoun, as:

The man had a *lion's strength*. The *thistle's fragrance* was in the air. *His meaning* was not clear. A *man child*.

Two parts of verbs, the participle and the infinitive, are often used as adjectives. Each may retain so much of its verbal nature that it may be modified by adverbs and take objects; but its purpose in a sentence is clear—it modifies a noun, either by describing it or by limiting its meaning.

An interjection is used occasionally as an adjective, as: The *oh-cries* and the *yes-cries* filled the air.

Write five sentences using nouns in the possessive case to modify other nouns. Use in sentences five possessive pronouns to modify nouns.

Use in sentences five present participles as adjectives. Use five past participles as adjectives. Use five infinitives as adjectives.

See how many other parts of speech you can use as adjectives, by giving them unusual meanings, as in the illustrations of interjections as adjectives.

PREPOSITIONS

About the only grammatical error that can be made with prepositions is to put the object into the wrong case. The object of a preposition should be in the objective case. Do not say, "He gave this to you and I," but, *he gave this to you and me*. If puzzled about a pronoun after a preposition, think over the sentence quickly with only one pronoun object at a time, and the difficulty will almost invariably disappear. Use the following in sentences:

To you and me; to him and me; concerning her and me; to him and her; about Sarah and her; from Emily and him.

From the lists of prepositions given for sixth and seventh grades select at least twenty prepositions. Make a list, also, of the objective pronouns, personal, relative and interrogative.

Give many sentences using the prepositions with two or more pronoun objects, or with a noun and a pronoun.

Do not use *over* for *across*. We go across a bridge, not over it. What does *over* mean? Use *between* of two persons or things, and *among* of more than two. Harry divided his apple *between* his brother and himself. Harry divided his apple *among* the four boys. Do not use the prepositions *except* and *without* for the conjunction *unless*. *The trees will die unless it rains.*

Use in sentences the following prepositions: over, across, between, among, except, without. Use the conjunction *unless* in at least three sentences where the prepositions *except* or *without* might be used incorrectly.

Notice the conversations of persons around you. If you observe any incorrect use of pronouns after prepositions, write down the sentences and make the necessary corrections.

In the following illustrations notice how the meaning changes with the change in the preposition:

Argue *with*, *against*.

That man is so narrow minded that I do not like to argue *with* him. Is the next speaker going to argue *against* free trade?

Communicate *to*, *with*.

Communicate *with* is used when two persons take part, as: I will communicate *with* you about the time to be given to the concert.

Communicate *to* means that one person gives information to another, as: I will communicate *to* you the hour decided upon for the concert.

Compare *to*, *with*.

Compare this coin *with* the one you have. (To see how like or unlike they are.) Compare your piano playing *with* that of your sister. (To see which is better.)

He was compared *to* a giant in intellect. (He was comparable to a giant in intellect.)

Connect *to*, *with*.

A short bridge connected the little island *to* the bank. (A small or inferior object is *connected to*, *fastened to*, a large or important one.)

The progress of man's material development has always been closely connected *with* his spiritual development. (Objects or thoughts of somewhat similar rank are *connected with* each other.)

Write at least three sentences for each of the preceding prepositions, putting them into simple, everyday expressions.

Look up *communicate*, *compare* and *connect* in the unabridged dictionary, and there study their uses with prepositions. Notice, also, their uses in well written books.

CAPITAL LETTERS

Begin each of the following with a capital letter: a sentence; a line of poetry; the first word of a direct quotation, unless the sense of the quotation must be completed by words not included in it; many abbreviations, whose capitalization must be learned individually; a direct question included in a sentence; the names of things vividly personified. The words *I* and *O* should be capitals.

Distinguish by capitals important days, as, *Christmas*, *Thanksgiving Day*; the words *lake*, *river* and *mountain*, where they are part of the name, as, *Lake Superior*, *Rocky Mountains*, *Mississippi River*; but use small letters where they are in the plural or not a part of a name, as, *the Mississippi* and *the Amazon rivers*, *the river Mohawk*.

Read over any of your recent papers to see if all of your sentences are begun with capital letters.

Copy or write from memory two stanzas of poetry.

Write one sentence including a quotation and one including a broken quotation. Why is the second part of the broken quotation not begun with a capital?

Write a paragraph about the South Wind and the Snow King, personifying each.

Write the names of twenty lakes, rivers, mountains, deserts and states, capitalizing according to the rule given.

THE HYPHEN

A hyphen is used at the end of a line to indicate that a word is divided and that the last part will be found on the next line. Such a division should always come between syllables; and, if possible, the divided word should be so spaced that the second part begins with a consonant: *propo-sition*, rather than *prop-*

osition. It is preferable to so space a divided word as to avoid leaving a two-letter syllable by itself: *con-nected* is better than *connect-ed*. With present participles of two syllables, however, it is necessary to divide before *ing* except in a few cases where the pronunciation carries over unmistakably the sound of one or more consonants: *com-ing*, *hop-ing*; but *twin-kl-ing*. *Sion*, *tion*, *gion* are the final syllables in many words, the division being made before the consonant. So arrange a paragraph that its last line shall have at least one complete word.

Make a list of nineteen words of three or more syllables. Indicate the possible divisions. Do not fail to use the dictionary in this exercise, for it is not always easy to decide exactly what are the syllables.

Find, if possible, five present participles that may carry over a letter with *ing*.

Read over three of your recent papers to see if you have made the best divisions of words at the ends of lines. See if the paragraphs are well ended in regard to the division and placing of words.

COMPOUND WORDS

The hyphen was formerly employed in many compound words, but the tendency today is to minimize such use by writing the compound word in one, or by leaving two or more unconnected words. The following suggestions for writing certain compound words are based upon "Notes for the Guidance of Authors," issued by The Macmillan Company:

Do not use the hyphen where the vowel of the prefix is repeated in the second part of the word—*coöperate*, *reëmbark*; nor in such words as *overreach*, *underdone*, *colaborer*, *preoccupy*. Use the hyphen where it is desired to give an unusual or special meaning to a word, as, *recollect*, *re-collect*; *recreation*, *re-creation*; *atonement*, *at-one-ment*.

Use the hyphen when a noun is compounded with an adjective to form the name of a color: *emerald-green*, *pearl-gray*.

With the single exception of *fellowship*, the compounds with *fellow* take the hyphen: *fellow-citizen*, *fellow-traveler*.

Compounds with *room* vary: *bedroom; breakfast room, dining room; drawing-room.*

Compounds with *school* vary: *school-teacher, school-teaching; school children, school days, school board; schoolboy, schoolgirl, schoolroom, schoolhouse, schoolmaster, schoolmistress.*

Write *today*; but *to-night, to-morrow.*

There are so many opinions about compound nouns that the dictionary must be the authority concerning them. Use the hyphen with discretion, and consult the dictionary frequently.

Make a list of twenty compound nouns that you may find in books, or that you can think of, and consult the dictionary about the hyphen. Try to find the three stages of growing together: those that are still separate, *school children*; those that have taken the hyphen, *school-teacher*; and those that have become one word, *schoolhouse*. You will rarely find the three stages with one word as here with *school*.

Be observant constantly in your use of words so that you form the correct habit with every word.

SENTENCE STRUCTURE

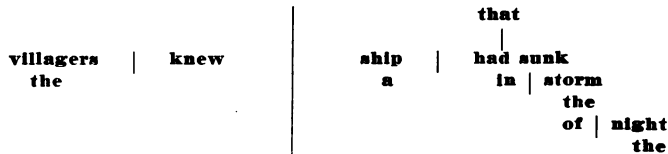
COMPLEX SENTENCES

Noun Clauses

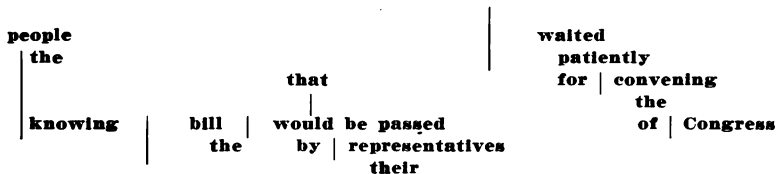
A clause may be the object of a sentence or of a participle, taking the place of a noun. When so used it is known as a noun clause.

The villagers knew that a ship had sunk in the storm of the night. The people, knowing that the bill would be passed by their representatives, waited patiently for the convening of Congress.

In the first sentence the subject is *villagers*, the predicate is *knew*. What did the villagers know? *That a ship had sunk in the storm of the night.* The diagram for such a sentence is simple.



In the second sentence *people* is the subject and *waited* is the predicate. *Knowing* is a present participle modifying *people* in its adjective sense; in its verbal sense it takes for its object the clause *that the bill would be passed by their representatives*. In order to keep the connection between *people* and the long modifier introduced by *knowing*, a line is drawn between these two words and all the modifiers are placed at its right.



There are many involved forms of complex sentences with which it is not at all necessary for eighth-grade pupils to be concerned. The study of such deep grammatical points belongs to maturer years. Young people should, however, become so familiar with ordinary sentence constructions that they can form clear, concise, and even elegant sentences. The use of clauses, which means the comprehension of complex sentences, is one of the helpful and pleasing means of developing power over language constructions.

Find the clauses in the following sentences, adapted from Dickens; tell whether they are adjective, adverbial or noun clauses; and diagram five of the sentences:

Go, sir, since you have no moral sense remaining. (As this is an imperative sentence the subject, *you*, is understood. In the diagram *you* is put in parentheses for the subject; and *sir*, an independent word of address stands at the side and above the subject unconnected with the rest of the sentence.)

Sir | **go**
(you)

Dolly, who was quite inconsolable about her loss, wrote a note to Miss Haredale, telling that the letter was lost. (What does *telling* modify? Does it describe *letter* in any way?)

Mr. and Mrs. Varden and Dolly stopped at the Maypole Inn, whose landlord greeted them gladly. (What word is modified by the relative

pronoun *whose*? Can *of which* be used in its place? What two words are connected in meaning by *whose*? Connect these two words in the diagram by drawing a line from *whose* to the word in the independent clause for which it stands.)

They sat down to tea in the bar, where there was an uncommon display of buttered toast. The broiled ham, which was well cured and done to a turn, sent forth a tempting and delicious fragrance. Mrs. Varden protested that the people around her always threw a damp upon her spirits. Mr. Chester was as intent upon his book as if nobody were in the room with him. (In the first sentence the adverb *there* is used to throw the subject, *display*, after the verb, *was*.)

Treat in the same manner the following sentences, adapted from Victor Hugo:

The two children followed Gavroche as they would have followed an archbishop. He threw the good woolen shawl which he had about his neck upon the bony and purple shoulders of the beggar girl, where the muffler again became a shawl. Gavroche had stopped for a few moments while he had been groping and fumbling in all sorts of recesses which he had in his rags. Finally he raised his head with an air that was intended only for one of satisfaction, but that was in reality triumphant. He had found some *sous*, with which he could buy bread for the children whom he was protecting.

COMPOSITION

Argument. Think of some public work proposed for your neighborhood or city, and write an argument for or against it.

Think of some plan that has been suggested for a picnic or a day's pleasure outing, and write an argument for or against it.

Description. Describe a butterfly, a moth, a bat or a spider that you have seen. Enter as far as possible into the life and habits of the individual that you are describing. You can not do this merely by making statements; you must describe habits and conditions. If it is repulsive to you, or if it is interesting and beautiful, try to make it the same to your readers; but this must be shown by description, not by affirmation.

Describe the physical appearance and habits of some person whom you know. In a second paper, describe the same person by telling about his traits of character. In a third paper, make

this same man or woman a familiar personality to your readers by weaving together the two descriptions. As preparation for such an attempt it is excellent practice to read some description from Scott, Dickens or Irving, letting it serve as an inspiration, but not as a model to be copied or imitated.

Read the first few paragraphs of "Little Dorrit," by Dickens. They contain a wonderful description of the blinding, withering white heat of a day in Southern France. You can not describe as can such a master of English; but you can study his power.

Exposition. Write about the taxation of property in your city or county. What kind of property is taxed? How is the value of property known? By whom is it assessed? For what purposes are taxes levied? What are some of the public improvements paid for by taxation? There are many interesting and instructive things to know about taxation. Learn some of them and write about them, making, if you wish, two or three papers on this subject.

Do you know how bears spend the winter? If so, write on this subject.

Tell how some plants or trees must be protected during the winter in cold climates.



SIXTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	4
Regular and irregular	
Lists of irregular verbs	
NOUNS AND PRONOUNS	2
Modifications	
Person	
ADVERBS	1
Nouns as adverbs	
PUNCTUATION	2
PARAGRAPH STRUCTURE	2
Oratorical paragraphs	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition*

See suggestive program in appendix

VERBS

REGULAR AND IRREGULAR

A child does not live according to rule; he lives according to his needs, from day to day, from hour to hour, often from moment to moment. The same must have been true of any language in its childhood. It is almost impossible to picture the formation and growth of a language; the putting together of sounds, the making of names for newly discovered objects, the twisting of words and constructions to express a thought. If we need a new word today, all the world is at hand to help make it; but in the childhood of the human race language must have grown slowly, uncertainly, irregularly. It is not to be wondered at that the older words and forms of any language are often exceedingly irregular; the wonder would be if they were regular.

Be has already been mentioned as one of the oldest and most irregular words in the English language. There are a number of other verbs that have so many changes of form that they are known as irregular verbs. Some grammarians call them *strong* verbs, a name that seems peculiarly fitting to their sturdy life through many centuries or millenniums. The irregular, or strong, verbs have one or more changes of vowel to form their principal parts, as, *go, went, gone*. The regular, or weak, verbs form their principal parts without any change of vowel, by adding *ed* or *t* to the infinitive to form their past tense and perfect participle, as: *walk, walked, walked; burn, burned or burnt, burned or burnt*.

In the following irregular verbs notice the change of vowel in forming the principal parts, and the use of *n* or *en* as an ending for the past participles:

PRESENT	PAST	PRESENT PARTICIPLE	PAST PARTICIPLE
give	gave	giving	given
come	came	coming	come
ring	rang	ringing	rung
speak	spoke	speaking	spoken

Notice the ending of *ed* or *t* with regular verbs:

burn	burned	burning	burned
	burnt		burnt
feel	felt	feeling	felt
mean	meant	meaning	meant
send	sent	sending	sent
smell	smelled	smelling	smelled
	smelt		smelt

Imitation is strong in the human family. It is not surprising to find, therefore, that, in the development of our language, verbs that sounded alike in the infinitive or present developed past tenses and past participles that were somewhat alike. Consequently, we find that the irregular verbs may be arranged in several small groups of words of similar sound and vowel change. These groups are very helpful in learning and remembering principal parts, and thus in learning to use correctly verbs that might otherwise prove difficult.

As new verbs are made today they are given regular forms, as: telegraph, telegraphed, telegraphed. Some old verbs are also becoming regular by gradually changing their irregular forms to the easier principal parts in *d* or *ed*, as: *crow*, *crew*, *crew*, is becoming *crow*, *crowed*, *crowed*; *light*, *lit*, *lit*, is becoming *light*, *lighted*, *lighted*.

There follows a list of irregular verbs, arranged according to the change of vowel, which is indicated above every group. From the three principal parts here given, the complete conjugation of any verb can be formed.

PRESENT	PAST	PAST PARTICIPLE	PRESENT	PAST	PAST PARTICIPLE
<i>i</i>	<i>a</i>	<i>u</i>	<i>i</i>	<i>u</i>	<i>u</i>
begin	began	begun	cling	clung	clung
drink	drank	drunk	fling	flung	flung
ring	rang or rung	rung	sling	slung	slung
			slink	slunk	slunk
sing	sang or sung	sung	spin	spun	spun
			stick	stuck	stuck
sink	sank or sunk	sunk	sting	stung	stung
			string	strung	strung
spring	sprang or sprung	sprung	strike	struck	struck
			swing	swung	swung
shrink	shrank or shrunk	shrunk	wring	wrung	wrung
swim	swam	swum			

PRESENT	PAST Vowel	PAST PARTICIPLE Vowel	PRESENT	PAST	
				No change of vowel.	Final <i>d</i> may change to <i>t</i>
Any vowel	shortened	shortened			
behold	beheld	beheld	bend	bent	bent
bereave	bereft	bereft	beset	beset	beset
bleed	bled	bled	bestead	bestead	bestead
breed	bred	bred	bet	bet	bet
cleave	cleft or clove	cleft or cloven	build	built or bullded	built or bullded
crow	crew or crowed	crew or crowed	burst	burst or burst	burst or burst
creep	crept	crept	cast	cast	cast
deal	dealt	dealt	cost	cost	cost
dig	dug	dug	cut	cut	cut
feed	fed	fed	dwelt	dwelt	dwelt
feel	felt	felt	hit	hit	hit
flee	fled	fled	hurt	hurt	hurt
hang	hung	hung	knit	knit	knit
have	had	had	lent	lent	lent
hear	heard	heard	let	let	let
hold	held	held	put	put	put
kneel	knelt	knelt	quit	quit	quit
keep	kept	kept	rend	rent	rent
lead	led	led	rid	rid	rid
leave	left	left	send	sent	sent
light	lit or lighted	lit or lighted	set	set	set
mean	meant	meant	shed	shed	shed
read	read	read	shut	shut	shut
sleep	slept	slept	slit	slit	slit
speed	sped	sped	spend	spent	spent
sweep	swept	swept	split	split	split
weep	wept	wept	spread	spread	spread
			sweat	sweat	sweat
			thrust	thrust	thrust

PRESENT	PAST	PAST PARTICIPLE	PRESENT	PAST	
				Irregular changes.	Vowel of infinitive and past participle alike.
Irregular changes.	participle alike	Past tense and past			
abide	abode	abode	be	was	been
awake	awoke	awoke	come	came	come
lose	lost	lost	do	did	done
make	made	made	go	went	gone
meet	met	met	run	ran	run
say	said	said			
sell	sold	sold			
shine	shone	shone			
shoe	shod	shod			
shoot	shot	shot			
sit	sat	sat			
stand	stood	stood			
tell	told	told			
wake	woke	woke			
win	won	won			

PRESENT	PAST	PAST PARTICIPLE	PRESENT	PAST	PAST PARTICIPLE
		Vowel of infinitive.			Vowel same as infinitive.
<i>i or a</i>	<i>long o or oo</i>	Ending <i>n or en</i>		Vowel	Ending <i>n or en</i>
arise	arose	arisen	<i>a, e, i, ea</i>	lengthened	bidden
drive	drove	driven			eaten
forsake	forsook	forsaken			fallen
ride	rode	ridden			given
rise	rose	risen			seen
shake	shook	shaken			
smite	smote	smitten			
stride	strode	stridden			
strive	strove	striven			
take	took	taken			
thrive	throve	thriven			
write	wrote	written			

PRESENT	PAST	PAST PARTICIPLE	PRESENT	PAST	PAST PARTICIPLE
		Vowel same as past tense.			Vowel same as past tense.
<i>ea, oo, ee</i>	<i>long o</i>	Ending <i>n or en</i> .	<i>ea, i</i>	Vowel	Ending <i>n or en</i>
break	broke	broken		shortened	beaten
bore	bore	born			bitten
choose	chose	chosen			chidden
forbear	forbore	forborne			hidden
freeze	froze	frozen			lain
forget	forgot	forgotten			
speak	spoke	spoken			
steal	stole	stolen			
swear	swore	sworn			
tear	tore	torn			
tread	trod	trodden			
wear	wore	worn			

PRESENT	PAST	PAST PARTICIPLE	PRESENT	PAST	PAST PARTICIPLE
					Vowel like past tense
<i>o, a, y</i>	<i>ew</i>	<i>ow</i>	<i>a, e, i, o, ea, ee</i>	<i>aw, ou</i>	besought
blow	blew	blown			brought
draw	drew	drawn			bought
fly	flew	flown			caught
grow	grew	grown			fought
know	knew	known			sought
slay	slew	slain			taught
throw	threw	thrown			thought
<i>i</i>	<i>ou</i>	<i>ou</i>			wrought
bind	bound	bound			
find	found	found			
grind	ground	ground			
wind	wound	wound			

It is not easy to classify all the irregular verbs, but it is systematic to do so, and it is in accordance with their growth. Their grouping affords interesting and helpful studies in language. Some irregular verbs are slowly taking on regular forms; some grammarians call all verbs regular that are alike in their three forms, especially as some of them have also regular endings, as:

hit	hit	hit	thrust	thrust	thrust
cast	cast	cast	spread	spread	spread
shut	shut	shut	cost	cost	cost
quit	quit or	quit	knit	knit or	knit
	quitted			knitted	

Make a list of thirty irregular verbs from any books, and write their three principal parts.

Write the principal parts of the following regular verbs, noticing where *t* is used in place of *ed*, and where both endings are allowable:

Love, hope, fix, beg, kneel, spoil, bend, feel, hate, play, awaken, intend, rent, plow.

NOUNS AND PRONOUNS

MODIFICATIONS

Person

From the way in which nouns and pronouns are used in sentences it is easy to tell their *person*. Pronouns indicate this by their form; nouns show it by their connection with the rest of the sentence.

The *first person* denotes the speaker; the *second person*, the person spoken to; the *third person*, the person spoken of.

From any book make a list of twenty nouns, and tell their person. Why is one person used more than the other two?

Use the names of five of your schoolmates in the second person. In writing these sentences what punctuation is used with the name? Why?

Use your own name in the first person.

PRONOUNS

Make a list of the personal pronouns, putting together those of the first person, those of the second, and those of the third.

Make a list of the relative pronouns, telling the person of each.

Tell the person of each noun and pronoun in the following sentences:

John, will you bring me my umbrella? My sister is not at home today. I, Napoleon, gave the command to cross the bridge. Where are you going, Father? Well, Harry, I am going to the office. Give the package to your sister and she will bring it to me.

From any book tell the person of ten nouns and of twenty pronouns.¹²

ADVERBS

An adverb is a word used to modify a verb, an adjective or an adverb.

An adverb is an independent part of speech, but the flexibility of English is so great that other parts of speech are frequently used for them. So many nouns are used in this way that some of them are often treated as pure adverbs. Notice this in the following sentences:

I am going *home*. I don't *half* like to go. The coat is worth *five dollars*. This basket of potatoes weighs *two pounds*. My brother has been in Africa *four years*. The road is *a mile* long. We arrived in New York *January tenth*. Go due *west four miles*.

I		am going home	brother my		has been in Africa four years
we		arrived in New York January tenth	road the		is \ long four miles

Notice the difference between *I paid four dollars for this coat*, where *four dollars* is the direct object of *paid*; and *this coat is worth four dollars*, where *four dollars* is used adverbially to modify *worth*, an adjective in the predicate modifying *coat*. *Four dollars* tells to *what degree* the coat is *worth*.

There are many of these adverbial uses of nouns in everyday speech. Sometimes they modify the verb directly, as in *go due*

west four miles, where both *west* and *four miles* are nouns used as adverbs, telling *where* to go; and *to what extent* to go west. Sometimes the meaning of the verb is completed by an adjective, which is modified by a noun used adverbially, as in *this coat is worth four dollars*. The adjectives most commonly used in this manner are those denoting length, distance, value, width, height. The adjectives are frequently used in the predicate, as, *this coat is worth*; and they are modified by the adverbial noun, as, *worth four dollars*. In the following sentences what are the predicate adjectives, and what are the nouns used adverbially?

This hill is two hundred feet high. The poplar-bordered road is a mile long. The streets are a hundred feet wide.

hill | is \ high
this one hundred feet

Diagram the other two sentences.

Write at least two sentences for each of the following adjectives, modifying them by nouns used adverbially, as in the preceding illustrations:

Long, wide, high, deep, square, worth, east, west, north, south, distant, farther.

Use the following nouns as adverbs:

October first, a century, a day, a year, twelve months, three dollars, a pound, by the yard.

By the yard is an adverbial prepositional phrase, and several of the other expressions can be changed into phrases, as: *on October first*; *for a year*. A noun used adverbially is, in fact, an elliptical prepositional phrase. Examine the sentences you have just written to see if you can make adverbial prepositional phrases of all the nouns that you used adverbially.

PUNCTUATION

Punctuate the following:

I don't mind at all he replied gently. I knew that sometime all that would be cleared up. Meanwhile I've had my reward.

The girl looked at the fugitive bills which Silberberg had begun laboriously to pick up and shot a glance of comprehension at Theodore. You are a man said she. Let me see you safe aground.

Carson stood aside for her and they went out upon the mile-high deck. She halted aghast to note that they were still high among the clouds of the storm plowing on through a wild waste of tossing vapor. Beyond the illumination of the ship it was absolutely dark.

You must be going aft said she interrogatively. I'll go with you.

Of course all the open activities of the body muscular and mental undergo an eclipse of sleep for at least eight hours of the twenty-four. But even this is no longer regarded as merely a negative process an interval for simple recovery from exhaustion. There are a score of physiologic facts to show that sleep is a positive process a time of rebuilding of recharging the body-battery. Instead of its being analogous to death it is during sleep that our bodies are more constructively and profitably alive building up energy accumulating capital to be spent recklessly during our waking hours. We save during sleep and spend when we are awake and it is the latter which will bring us to bodily bankruptcy not the former.

Copy a paragraph from Victor Hugo, Dickens, Irving or Scott, noticing carefully its punctuation. Justify it to yourself. Remember that a skillful writer punctuates to bring out his meaning; so try to get the writer's reason for his pauses.

In every paper that you write, punctuate as you write. Revise or correct the punctuation just as you do the rest of the paper; but *punctuate with the writing*, so that the punctuation is part of the expression of the thought.

PARAGRAPH STRUCTURE

William Pitt, one of the greatest of English statesmen, was living at the close of the eighteenth century. He bitterly denounced England's attitude in the American Revolution as unjust to the colonies, and false to England's convictions and best interests. The paragraphs that follow show his attitude on this subject. They are strong, clear in every thought, and ringing with denunciation of Great Britain's false position:

Gentlemen have passed the highest eulogiums on the American war. Its justice has been defended in the most fervent manner. . . . I am persuaded,

and would affirm, that it was a most accursed, wicked, barbarous, cruel, unnatural, unjust and diabolical war!

It was conceived in injustice; it was nurtured and brought forth in folly; its footsteps were marked with blood, slaughter, persecution and devastation—in truth, everything which went to constitute moral depravity and human turpitude was to be found in it. It was pregnant with misery of every kind.

The mischief, however, recoiled on the unhappy people of this country, who were made the instruments by which the wicked purposes of the authors of the war were effected. The nation was drained of its best blood, and of its vital resources of men and money. The expense of the war was enormous—much beyond any former experience.

And yet, what has the British nation received in return? Nothing but a series of ineffective victories, or severe defeats—victories celebrated only by a temporary triumph over our brethren, whom we would trample down and destroy; victories, which filled the land with mourning for the loss of dear and valued relatives, slain in the impious cause of enforcing unconditional submission, or with narratives of the glorious exertions of men struggling in the holy cause of liberty, though struggling in the absence of all the facilities and advantages which are in general deemed the necessary concomitants of victory and success. Where was the Englishman, who on reading the narratives of those bloody and well-fought contests, could refrain from lamenting the loss of so much British blood spilt in such a cause, or from weeping, on whatever side victory might be declared?

For sake of brevity, the first paragraph is incomplete. Study the structure of those that follow it.

What is the topic thought, or the subject, of the second paragraph? Is there a summing up of the thought? Where? Are the topic thought and the summary expressed in one sentence or in two? Of what importance are the semicolons? What effect do they have on the sentence structure? On the emphasis?

Where is the topic sentence in the third paragraph? Is there a summary? What is the relation of the rest of the sentences to the topic sentence? Do they elaborate its thought by giving details? Or do they carry it forward like a narrative? Do they strengthen or weaken it?

Is there a topic sentence or a summary in the last paragraph? What is the effect of the interrogative form of sentence in this paragraph? Does Pitt answer his questions, or does he leave them

to his readers? What picture of *victories* does Pitt call up? How does he accomplish this?

In this extract study the choice of terse, effective words. Study the punctuation to see how it harmonizes with the thoughts and clarifies them. Read these paragraphs over several times, until thoughts and structures have been analyzed and appreciated and you thoroughly understand Pitt's fiery denunciation.

COMPOSITION

Narration. Write a story suggested by the words *in the parlor of a country inn*. Description may enter naturally into the story, relieving the narrative.

Study some picture you like, and tell the story it suggests to you. If you know anything about the artist or the conditions under which the picture was painted, these thoughts may be brought into the paper so as to be an interesting addition to it. Do not force them, however, in such a way as to make an inharmonious composition.

Have you ever tried to make a home telephone, a boat, a piece of furniture or a trap to catch animals? Or have you helped some older person in laying a sidewalk, building a shed or some other serious work? Tell of your experience in as realistic a manner as possible.

Exposition. Tell some pupil, younger than yourself, how to make a start in studying algebra (if you have commenced it), or in any study begun in the eighth grade. Set forth the difficulties, the probable mistakes, and the easiest way that you know to get started successfully.

Write a short paper on a good way to start a lawn, on the care of rabbits, or the advisability of having fire-drills in schools.

Write a recipe for making candy, cake, pickles, or for cooking some vegetable.

Give careful directions for learning to skate or to row a boat.

What can you tell about fire insurance? How is insurance guaranteed? By whom? How is it paid for? Why is it desired? Why is the rate higher in some places than in others? What is meant by "greater risks"?

SEVENTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Transitive and intransitive	
Copulas	
NOUNS	2
Modifications	
Number	
PRONOUNS	1
Cautions	
ADJECTIVES	1
Made from nouns	
PREPOSITIONS	1
Distinctions in meaning	
Use	
INTERJECTIONS	1
COMMON ERRORS	1
SENTENCE STRUCTURE	2
Complex sentences	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

TRANSITIVE AND INTRANSITIVE VERBS

A transitive verb requires an object to complete its meaning. An intransitive verb has a complete meaning without an object.

John expects John expects his mother. John expects you.
John expects to go.

Expects is a transitive verb because it requires an object to complete its meaning. In the first illustrative sentence, the meaning is incomplete; in the remaining sentences it is completed by *mother*, a noun; *you*, a pronoun; and *to go*, an infinitive. A verb may be transitive in some sentences and intransitive in others, according to the difference in thought, as: *She teaches*; *she teaches arithmetic*. *She teaches* is complete, although it is true that the mind may unconsciously carry on the thought by supplying *school* or some other object.

From any book select ten verbs with objects. Select ten that are used without objects; see if any of these can be used with objects. Do not include in these sentences any form of the verb *be*.

Use each of the following verbs in two sentences, in one transitively, and in the other intransitively: drive, ride, see, eat.

COPULAS

Predicate Nouns, Pronouns and Adjectives

Many verbs take objects to complete their meaning; many are complete without objects; still others can not take objects, but they are incomplete without some additional word. The verbs of this third class take what are called predicate nouns, pronouns and adjectives to complete their meanings. *Be, seem, become* are verbs of this class; they express about the subject a partial thought that is completed by a word in the predicate, which is in very close relation to the subject either by modifying it or by meaning the same thing.

In the sentence, *John is my brother*, *John* and *brother* are the same person, and the relation is expressed by *is*. In *you seem tired*, *tired* is an adjective modifying *you*; the relation between the two words is expressed by *seem*. Notice how incomplete each thought is without the predicate word. It is not completed, however, as by an object; for in *John struck my brother*, *brother* is the object of *struck*, and *brother* and *John* are far from being the same person; but when a predicate word is used, the relation is carried back to the subject, *John is my brother*. The word in the predicate either means the same thing as the subject, or it has some intimate relation with it. It is easy to see that a predicate noun and the subject are in the same case; which must be, of course, the nominative case.

Only a limited number of verbs can take predicate words. *Be* in some of its forms is the one most commonly used in this way. Verbs that can take a predicate noun, pronoun or adjective are called *copulas*, meaning *couplers*, because the two words that they unite are coupled together in meaning. There follow several copulas:

Be; become, grow, get, turn; remain, continue, stay; seem, appear; sound, feel, smell, taste, look; stand, sit, go, move, and other verbs of motion and condition.

Observe the grouping as well as the verbs. Verbs between the semicolons have a similar meaning and use, being either synonyms or derived from similar sources.

He *is* a merchant.

The man *became* sick; the man *turned* sick; the man *got* sick; the man *grew* sick.

The flower *smells* sweet; the music *sounds* loud; the child *feels* sick; those radishes *look* old; this milk *tastes* sour.

Because of the relation to the subject, a pronoun used with a copula should be in the nominative case; and an adjective, not an adverb, should be used whenever the subject is modified. No mistake will be made about the use of an adjective, not an adverb,

in *she looks sick*; but in *the flower smells sweet*, the question often arises if an adverb should not be used, *the flower smells sweetly*, for the word seems to answer the adverbial question *how*. A little reflection, however, will show that the relation exists between *flower* and *sweet*; the flower is sweet (or fragrant); the flower seems to be sweet (or fragrant); the flower smells sweet (or fragrant). The relation is not adverbial for it does not exist between *smell* and *sweet*, since the flower can not perform the act of smelling. Notice the adverbial use in the following:

The dog *smelled* the bone *suspiciously*. The hungry man *smelled* the odorous soup *greedily*. The child *smelled* the rose *daintily*.

But notice the adjective use in the following:

This *rose* smells *sweet*. This *soup* smells *sour*. That *bone* smells *good* to the dog. The baking *cake* smells *appetizing*.

For the present the principal points to be observed for the correct use of predicate words are these:

1. If a pronoun is used to complete any form of the verb *be*, it should be a nominative form. *It is I, it is he, do you think it is they?*

2. Whenever the subject is modified by a word used with the verbs *look, sound, feel, smell, taste*; with verbs of motion or condition, as, *stand, sit, run*, and others; an adjective, not an adverb should be used. As:

The music sounds loud. She looks sad. The flower smells sweet. My blood ran cold at the thought. The children sat tranquil and happy. The river runs cold and threatening. He stood on the rock secure and peaceful.

But adverbs should be used in such meanings as the following, where it is clearly the verb that is modified:

He *felt carefully* of the iron to see if it was hot. She *looked sadly* at the disappearing ship. The dog *smelled suspiciously* of the meat. The water *ran slowly* through the pipe. The water *rose threateningly* with every hour. The children *sat securely* on the edge of the rock.

Write three sentences for each of the following verbs, selecting adjectives or adverbs to put with them according to the meaning that you wish to express:

look	run	comfortable	sweet
become	sit	cold	terrible
seem	sound	warm	idle
smell	continue	well	sour
feel			quiet

Notice in your own conversation and that of others the use of verbs that can take predicate adjectives. See if the adjectives or adverbs are used correctly. Continue this exercise for several days, listing in all fifty sentences. It is not an easy correction to make, for it involves thinking and reasoning. Both are good exercises for the mind.

NOUNS AND PRONOUNS

MODIFICATIONS

Number

One of the modifications of nouns and pronouns is number. There are two numbers, the singular and the plural. A noun or pronoun is in the singular number when it denotes but one person or thing. It is in the plural number when it denotes more than one.

The changes from singular to plural and the rules for forming them should be well known by this time. Consequently, there follows only a résumé of the rules.

ADDING *s*

Most nouns form their plurals by adding *s*, as: card, cards; tent, tents; river, rivers.

ADDING *es*

If a noun ends in a sound that does not unite easily with *s*, *es* is added, usually forming another syllable, as: church, churches; topaz, topazes.

There are several subordinate thoughts connected with this rule. They are as follows:

The hissing sounds at the end of nouns that will not unite with *s* and that require, consequently, *es* to form the plural are formed by the letters *s*, *z*, *x*, *sh*, *ch*, as in: glass, glasses; topaz, topazes; box, boxes; bush, bushes; church, churches.

Many words ending in *o* take a plural in *es*, although others ending in *o* follow the general rule and add only *s* to form the plural, as: hero, heroes; alto, altos. Look at the lists in seventh-grade lessons for illustrations, and observe carefully the formation of the plural of all words ending in *o*. Use the dictionary whenever you are in doubt.

When the singular ends in *y* preceded by a consonant, the plural is formed by changing *y* to *i* and adding *es*, as: lady, ladies. If the singular ends in *y* preceded by a vowel, the plural is formed by adding *s*, as: valley, valleys; chimney, chimneys.

The following fifteen nouns ending in *f* or *fe* form their plural by changing *f* to *v* and adding *es*:

Beef, calf, elf, half, knife, leaf, loaf, self, sheaf, shelf, staff, thief, wharf, wife, wolf.

Staff and *wharf* also form regular plurals by adding *s*. Nouns in *ff* take the regular plural in *s*. *Staff* is an exception only in the fact that it may take a second plural in *ves*.

NO CHANGE FOR THE PLURAL

Some nouns have only one form for the singular and the plural, as: sheep, deer, shears, scissors, trousers, breeches, victuals, measles, tongs, mathematics, politics.

IRREGULAR VERBS

Some nouns are irregular in the formation of the plural by changing the root vowel, as:

man	men	louse	lice
woman	women	tooth	teeth
foot	feet	brother	brethren
mouse	mice	cow	kine
goose	geese		

TWO PLURALS

Some nouns have two plurals, differing in meaning:

brother	brothers (in the same family)	brethren (in an association)
cow	cows (ordinary plural)	kine (old and poetical)
cloth	cloths	clothes
fish	fishes	fish (collective)
head	heads	head (number of animals)
shot	shots (firing)	shot (ammunition)
horse	horses	horse (soldiers)
penny	pennies	pence (value, as two-pence)
genius	geniuses (men of genius)	genii (spirits)

COLLECTIVE NOUNS

Some nouns are plural in meaning even in their singular form. They have also a plural form. These are called collective nouns, because they are the names of collections of individuals, as: army, armies; school, schools; congregation, congregations; council, councils.

FOREIGN NOUNS

The English language has many words borrowed from other languages. This has resulted in making English the richest language in the world; but it has also caused great irregularities, difficult for the native-born as well as for the foreigner who is learning our tongue. Noticeable irregularities occur in the formation of the plurals of nouns of foreign origin. Many foreign nouns, after long usage, have taken an English plural in *s* or *es*, according to our rules; the majority of nouns borrowed in recent times also form an English plural; but there are other nouns of foreign origin that, for one reason or another, have retained the plural of their original languages. Such plurals must be learned as they are found; and, fortunately for the learner, they are seldom difficult. Some of the nouns that have retained their foreign plurals are as follows:

axis	axes	synopsis	synopses
oasis	oases	hypothesis	hypotheses
crisis	crises	phenomenon	phenomena
basis	bases	memorandum	memoranda
thesis	theses	terminus	termini
analysis	analyses	vertebra	vertebrae
parenthesis	parentheses	larva	larvae
ellipsis	ellipses	nebula	nebulae

Form the plurals of the following nouns, looking them up in the dictionary if necessary:

horse	niche	cross	grotto
bamboo	cameo	hero	heroin
memento	race	topaz	ditch
hedge	tyro	chaise	prize
buffalo	cargo	calico	tornado
tomato	potato	negro	zero
piano	portfolio	attorney	child
lily	soliloquy	city	wharf
bandit	stratum	radius	monkey
gulf	belief	scarf	wolf
proof	hoof	turkey	valley

Make a list of a hundred nouns, and write their plurals, consulting the dictionary whenever necessary.

COMPOUND NOUNS

Compound nouns usually form their plurals by making plural the principal word, leaving the other words of the compound unchanged, as:

son-in-law	sons-in-law
commander-in-chief	commanders-in-chief
president-elect	presidents-elect
schoolroom	schoolrooms
steamboat	steamboats

A few compound nouns change both words in forming the plural, as: man-servant, men-servants.

Proper nouns may take a plural form, as, *the Smiths and the Browns*. *The Misses Smith*, although authority is strong also in favor of *the Miss Smiths*. In this case, as with other titles, the whole name may be considered as a compound noun, which makes plural the principal word, as: Dr. Henton, the Drs. Henton; Mr. Seaman, Messrs. Seaman. When *Mrs.* is used, the name is usually changed, as: The Mrs. Clarks. It is in better form, however, to give the two names in the singular, as: Mrs. John Clark and Mrs. William Clark.

Form the plural of the following compound nouns:

courtyard	icehouse	woodshed	toothbrush
forget-me-not	choir-singer	Mussulman	German
spoonful	handful	Englishman	woman-singer

CAUTIONS

Do not use a plural pronoun to refer to a singular antecedent. This is a very common mistake when *each* or *every* is used as an adjective or as an adjective pronoun, and when *anyone*, *anybody*, *somebody* or *one* is used as the subject of a sentence. Notice the following sentences and justify the use of the pronouns:

Every man in this block must have *his* sidewalk laid. *Each bird* has a straw in *its* bill. *Anybody* may come if *he* wants to. *Everybody* has lost *his* way in the darkness and the snow. *One of you* must go as fast as *he* can.

If both masculine and feminine pronouns are included in the antecedent, the masculine pronoun is generally used as in the preceding exercise. If only girls or women are referred to, the feminine pronoun is used.

Write nine sentences for each of the following words, referring to them by singular or plural pronouns according to the meaning of the words: every, each, all, anyone, anybody, someone, one.

Notice the pronouns in your own speech and that of others. Collect ten sentences where the words just studied are used and see if the pronouns agree in number. Correct mistakes.

ADJECTIVES

Make adjectives by adding the given suffixes to the following nouns:

Add <i>ly</i>	man, woman, shape, month, day, year, home
Add <i>ful</i>	truth, grace, hope, play, wish
Add <i>al</i>	brute, nation, constitution, malaria, intention, margin
Add <i>ic</i>	telegraph, telephone, despot, pessimist, optimist
Add <i>able</i>	peace, marriage, force, notice, hate, love
Add <i>y</i>	heart, nerve, sun, winter
Add <i>some</i>	trouble, toil, fear, quarrel
Add <i>less</i>	home, fear, heart, hope, grace

Make a list of fifty nouns from which you can form adjectives by the use of suffixes. Form the adjectives and use many of them.

PREPOSITIONS

Study the following distinctions in meaning, and use every expression in at least two sentences:

Contrary *to* (not *than* or *from*)

His statements are *contrary* to his deeds.

Contradictory *to* (not *from*)

What he told you was *contradictory* to what he told me.

Die *of*, *by*

The child *died of diphtheria*. They are *dying of cholera* by the hundreds in India. He is afraid he will *die of smallpox*.

Many *died by the sword* in the horrible capture of the city. During the dreadful wars of the Middle Ages people *died of the plague, of starvation, of loathsome diseases* caused by long and foul imprisonment; they *died by the sword, by the rack, by burning and by other fiendish inventions of the torture chambers*.

Different *from* (not *to* or *than*)

Differ and *different* have within themselves the thought of divergence, of going away from; consequently, *to* has no meaning if used with *differ*. *Than*, a conjunction, can not express the meaning of the needed preposition. Use *from*.

Does your house *differ from this one* very much? How *different* this shade of red is *from that one*.

Familiar *to*, *with*

An object is *familiar to* us; we are *familiar with* it.

The man is *familiar with the streets* of the city.

The streets of the city are *familiar to the man*.

INTERJECTIONS

An interjection is a word or a group of words used to show emotion too sudden or violent for deliberate speech. It has no grammatical connection with the rest of a sentence. Sometimes a whole sentence is condensed into an interjection, as: Shame! Look! Stop!

An interjection may express gladness or pleasant emotion; suffering or sadness; surprise or anger; contempt or derision; a quieting influence or a cry of terror.

Many ordinary words may become interjections, as: how, what, indeed, O dear, well now, did you ever, I declare. An

interjection may be used in connection with a sentence, as: Ah, what is that? A group of words may be used as an interjection, as: O for a quiet hour!

Find interjections to express each of the uses and emotions mentioned.

The place of an interjection in a diagram is by itself, at one side.

Ah
what | is \ that

COMMON ERRORS

THIS AND THAT; THESE AND THOSE

This and *that* are singular; *these* and *those* are plural. A somewhat common mistake in their use is to put the plural adjectives, *these* and *those* with such singular nouns as *kind* and *sort*. We often hear "These kind of apples," "those sort of plums," instead of *this kind of apples*, *that sort of plums*.

Use in sentences *this kind*, *that kind*, *this sort*, *that sort*.

Do not use *above* for *beyond*. Say, *that is beyond his strength*; *the illumination was beyond my expectations*. Do not use *above* for *more than*. Say, *your help is more than I can pay for* (not *above what*).

Do not say, "That is of no consequence," but *that is of no importance*. Look up in the dictionary the meaning of *consequence* and of *importance*.

SENTENCE STRUCTURE

From any page in one of your story books select ten complex sentences. Tell whether the clauses are adjective, noun or adverbial. Notice what kind of a word is used as a connective in each clause. What part of speech usually connects an adjective clause to an independent clause? What part of speech usually connects an adverbial clause to an independent clause? What purpose does *that* have in a noun clause? Do you find any noun clauses introduced by other conjunctions? Diagram three sentences, one to illustrate each of these clauses.

Read over some of your recent papers. Select any complex sentences you may have used to see if they are well formed or if you can improve them in any way. The study of the way in which good authors have arranged their sentences has probably given you many thoughts about what you can do with yours. Never imitate, but strengthen your own powers by analyzing the strength of others.

Make a list of the relative pronouns. Make a list of fifteen conjunctive adverbs, showing time, place, reason, purpose and degree. Write at least twenty sentences using any of these connectives as well as the conjunction *that*, which introduces so many noun clauses.

COMPOSITION

Reproduction. Tell the story of some narrative poem. "Among the Hills," by Whittier, gives excellent material for reproductions of this nature. "Snowbound," by the same poet, abounds in beautiful descriptions interspersed with the narrative. Each poem has exact and interesting expositions in poetry, and each is carried forward by a narration that never flags in interest. The reproduction of a long poem should be carried through many writings. If the poems are read and studied in class, there may be a written reproduction of a limited portion once a week. These papers should be kept and bound together by fasteners to make a complete "book" at the conclusion of the writing.

Reproduce some science lesson.

Reproduce a history lesson.

The style of writing in these two papers should vary. Science writing is generally analytical, in the nature of an exposition; history partakes more of narration and description, although exposition may enter largely into history writing.

Description. Write about an orchard that you have seen in blossom. Remember what you saw, heard, smelled. Think of the comparisons that suggested themselves to you as you enjoyed the scene. Try to make someone enjoy that orchard as you reveled in its beauties. Do this naturally, not by rhapsodies.

Have you ever frolicked around a bonfire? If so, tell about gathering the fuel, building the fire, keeping up the flame, and the scenes that followed as the fire burned itself out.

Think of some place or incident that has shown you one of the powers of water. It was, perhaps, a waterfall, a rapidly flowing river, a mill, the wide sweep of the ocean, the rising of the tide in some rocky inlet, an irrigation system, hydraulic mining, or simply the stream flowing from the house hydrant. Whatever it was, picture it to yourself thoughtfully for a few moments, and then write about it. Your thought will probably be in part description, in part exposition. Express it naturally, whatever form it takes.

Is there a pound in your vicinity? For what purpose is one established? What animals may be taken to it? Why? How may they be released? What is a poundmaster? Does he have assistants? Do you know the meaning of the word *pound* when used in this connection? What is the meaning of the verb *impound*? Perhaps from the dictionary you may learn the origin of *pound* in this use. It is an interesting word. Write an interesting paper about the pound, its nature and uses, or some stories connected with it.

Exposition. Find out what you can about registering letters and packages, and write a paper on the advantages thus given. Who takes the responsibility of safeguarding registered mail? (Do not say "the Post-office," with no further explanation.) Can a letter or package for some person in a foreign country be registered?

There follows a pleasing little description, written as one of many short class exercises in an eighth-grade class:

THE PLAYGROUND AT RECESS

On coming out of school my friend remarked, "Just see how the children are enjoying themselves!" As we walked on we came to a group of boys playing marbles. Opposite them were four or five boys spinning tops. One of them who seemed a favorite was holding his on the string. Farther on were groups of girls, some walking; some sitting on the porches; a few smaller ones were running; but all were talking.

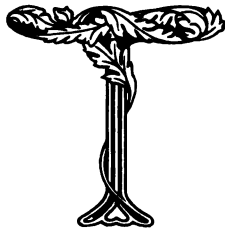
It is more quiet here than over where the boys are. As we turn around at the sound of an unusual sound—crying—a small boy runs towards the house. We learned from a boy near that it was his first game of baseball. Such merry faces as laughing and shouting they come into the yard when the bell rings. We stay on the girls' side and hear a continual babble as they all seem to have so much to say before the whistle blows.

In the first paragraph there is a relative clause that should be set off by commas. Why? Can you justify the use of the semicolons in this paragraph? They are really well placed. Why? Is the exclamation point after *themselves* well used? Are the dashes around *crying* in the second paragraph well used? Why? Would commas have been strong enough to set off this word? Two present participles are out of their regular place in one sentence; how should they be separated from the rest of the sentence in order to show this irregularity? In the last sentence where should a comma be used?

In the first paragraph there is a personal pronoun whose antecedent is not clear; make it clear, or use a noun in place of the pronoun. What is the difference in the use of *farther* and *further*? Look up the two words in the dictionary. In the second paragraph *quiet* is compared by the use of *more*. Is this good form with so short a word? Is not *quieter* better usage? *Sound* is repeated in a doubly unpleasant way; the repetition is in itself unnecessary, and all of one of the phrases is unnecessary. *Near*, a preposition, is used here purely as an adverb. Such a use is not absolutely unpermissible, but it is far better to use an adverb. The idiomatic one *near-by*, or the phrase *near at hand* would be in better taste. It is not very clear from the paper what bell is meant in the next to the last sentence. It is probably the one that closes the recess; make this fact clear.

This paper illustrates the common difficulty of young writers in keeping the sequence of their tenses. The first paragraph is written throughout in the past tense; the second paragraph commences in the present tense, the past tense is dropped into once, and then the present is again taken up. Put the whole paper into either the present or the past tense, unless some special

sentence may need a special tense of its verb. The past tense is the better one to use for this composition. The paper is thoughtfully and well written. Its mistakes are the natural ones made by children, and their correction is an indication for growth, not an expression of fault-finding.



EIGHTH MONTH

SUMMARY OF SUBJECTS

	Number of Lessons
VERBS	3
Sequence of tense	
Indicative mood	
Subjunctive mood	
Infinitive	
NOUNS AND PRONOUNS	3
Modifications	
Case	
ADVERBS	1
Verbals used as adverbs	
CONJUNCTIONS	2
Cautions	
PUNCTUATION	3
Studies from Kipling	
COMPOSITION	8

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

SEQUENCE OF TENSE

Indicative Mood

In speaking and writing do not change from one tense of the verb to another unless it is required by a change of meaning.

Study the composition by an eighth-grade pupil that was given last month, in order to see how easily one slips into this error in the use of verbs. Then read over three of your papers to see if you have changed tenses where one should have been preserved.

Subjunctive Mood

When subjunctive verbs are used there are some special difficulties in preserving the sequence of tense.

If I were you, I should go. If I had been you, I should have gone. If I had the letter here, you should read it. If I had had the letter with me yesterday, you should have read it.

Make yourself acquainted with the tense forms of the subjunctive and conditional moods. As in the illustrative sentences just given, a past subjunctive in one clause generally requires a past conditional in the other clause; a perfect subjunctive requires a perfect conditional.

Use the following expressions in sentences, being careful to complete the thought with the right tense:

If you were here; if you had been here; if I had known that you intended to go; if Louisa had not left her purse at home; if Louisa had her purse here; if Louisa had not had her purse stolen; if I were sure that we could buy the house.

Use subjunctive verbs in twenty sentences, in past and in perfect tenses, and be careful that the verb of the independent clause harmonizes in tense.

The Infinitive

When an infinitive is used as an object after certain verbs, care must be observed or a wrong tense will be used. The most

frequent mistake is using the perfect infinitive for the present infinitive. It is incorrect to say, "I intended to have gone but my time was too fully occupied." It should be, *I intended to go but my time was too fully occupied.* *Intended* is in the past tense, and the sentence should express what was in the speaker's mind at the time he was talking, *to go*; not something that was completed at that time, *to have gone*. The present infinitive is generally used as object of the following verbs and of others of similar meaning when in the past tense: command, order; desire, wish, hope, expect; intend, plan; permit, allow.

Do not use the perfect infinitive, as in the following:

While at your house last week I intended to have taken several drives in the country. I hoped to have seen you and your brother last night. My sister wanted to have made a cake for you. The general had commanded his men to have advanced to the hill. We expected your father to have arrived last night.

But say:

While at your house last week *I intended to take* several drives in the country. *I hoped to see* you and your brother last night. My sister *wanted to make* a cake for you. The general had *commanded his men to advance* to the hill. We *expected your father to arrive* last night.

When *to*, the sign of the infinitive, is omitted, special care must be taken about the tense. The following are incorrect forms that are frequently heard:

I should have helped you to have carried the parcels. You should not have let that child eaten that apple. I wish we had had you made it. They intended to have had you planted the tree.

In each of these sentences the present infinitive should be used, as:

I should *have helped you carry* (to carry) the parcels. You *should not have let that child eat* (to eat) that apple. I wish we *had had you make* (to make) it. They *intended to have had you plant* (to plant) the tree.

Use in sentences the verbs, *command, order, expect, intend, hope*, each followed by an infinitive.

Notice your own speech and that of others to see if you can find twenty incorrect uses of the infinitive with these or other verbs.

NOUNS AND PRONOUNS

MODIFICATIONS

Case

Nouns and pronouns have different uses in sentences according to the meanings that are to be conveyed. These different uses, or conditions, of nouns and pronouns in sentences are spoken of grammatically as their three cases—the nominative, the objective and the possessive. A noun or pronoun is in the nominative case when it is used as the subject of a verb. A noun or pronoun is in the possessive case when it is used as a possessive modifier to show ownership or possession. A noun or pronoun is in the objective case when it is used as the object of a verb or a preposition.

NOMINATIVE CASE

There are four common uses of the nominative case, as follows:

1. The subject of a verb is in the nominative case. In the following sentences select the nouns and pronouns that are used as the subjects of the sentences or clauses:

General Braddock did not understand fighting Indians. The English troops were surprised at the yells of the savages. They fled in dismay from the Indians. Instead of coming home directly, he took a long walk on the river bank. When the man saw his officer he told him this wild tale. To add weight to his testimony he made a cross on the sand. One day an Ottawa chief, whilst sitting by the water side, beheld a beautiful woman rise from the flood.

2. A noun or pronoun meaning the same thing as the subject is sometimes placed after it in an emphatic way; it is then said to be in *apposition* with the subject, and both words are in the nominative case. In the following sentences select the nouns that are so used:

Tom the baker lost his hat. Betty the maid was glad to run to the store for more paint. Two American poets, Longfellow and Whittier, are well

known across the sea. I, John, say this unto you. He, the king, has spoken.

3. A noun used in address is in the nominative case. Select such nouns in the following sentences:

"Why, madam, if I were your father's dog
You should not use me so."

Look, sir, I bleed.

Is it time to go, father?

"Fly, brother! So, farewell!"

"Doris," said I, "this will never do."

4. After certain verbs, nouns and pronouns are used in the predicate in the nominative case. Find the predicate nouns and pronouns in the following sentences:

The man who called Oliver was Mr. Bumble. The place where Oliver spent his childhood had been a farm house. This spirit of contradiction became a trait of character with Mr. Grimwig. "I am afraid that it is he," said Mr. Brownlow. Nancy declared that Oliver was her long-lost brother.

OBJECTIVE CASE

There are four common uses of the objective case, as follows:

1. The object of a verb is in the objective case. 2. The object of a preposition is in the objective case. Find, in the following sentences, the nouns or pronouns used as objects of verbs or prepositions:

The spirits of the flood vowed his destruction. The father of the famous smith Velund was Vade, the son of King Vilkin. The monster had a horrible face, with broad brow, piercing eyes, a wide mouth and a double chin. His hands seemed long and thin.

Betty painted the border, and I painted the walls, but they would not come right after all our trouble. "Mamma," said Betty, "this border will not do at all." "No, Betty," said I, "and neither will these walls."

3. A noun or pronoun used to emphasize or explain another noun or pronoun that is in the objective case is in apposition with it, and it, also, is in the objective case. Select such nouns and pronouns in the following sentences:

Yes, I have told the boy John twice how to do the work. We entered the chamber, a large and commodious room. Cromwell planted that largest tree, an oak, centuries ago. The English conquered Napoleon, the mighty commander of the French.

4. A noun or pronoun used as the subject of an infinitive is in the objective case. The more involved phases of this use need not be discussed here, but a few illustrations will put pupils on their guard against possible errors in this construction. In the sentences that follow, italicized words show the infinitive with its subject in the objective case:

I told *him to go*. The general commanded his *soldiers to be* off. He commanded *them to be* off. The lawyer advised *him to appeal* the case. For *him to go* seemed absurd. With *me to leave* at ten o'clock, and *him to arrive* at ten-thirty, the forenoon promised to be a busy one. They made *me wait* (me to wait). They saw *her go* (her to go).

From any reader, history or book of stories select thirty sentences. There are some uses of nouns and pronouns that do not come under any of the explanations so far given; but, as far as possible, tell the case of every one used in these thirty sentences.

Write one sentence for every use of the nominative and the objective case as given in this exercise.¹³

ADVERBS

VERBALS USED AS ADVERBS

Infinitives and participles may be used for adverbs almost as readily as for adjectives, as, *I came to see*. *Why* did I come? *To see*. This is an infinitive answering the adverbial question *why*. *The child went away laughing*. *How* did the child go away? *Laughing*. Here is a present participle answering the adverbial question *how*. *The dog came home beaten and bruised*. *How* did the dog come home? *Beaten and bruised*. These are two past participles answering the adverbial question *how*.

Whether used for adjectives or adverbs, infinitives and participles retain much of their verbal nature, as: The man went

through his garden cutting off the heads of the poppies quickly with his cane. *How* did he go? *Cutting*. *Cutting heads of poppies*. How was he cutting? *Quickly*. *Cutting* is a present participle used adverbially. It is in its turn modified by an adverb, *quickly*; and it takes an object, *heads*.

Make a list of five present participles, five past participles, and five infinitives. Use them all in sentences to modify verbs, as in the sentences at the beginning of this exercise.

Read over a page of Scott, Irving, Dickens or Shakespeare, to see if you can find any such use of infinitives and participles. Notice also whether the verbals are used purely as adverbs, or whether they show their nature of verbs by taking adverbial modifiers or objects.

Read over one of your recent papers to see if you can put into it any infinitives or participles as adverbial modifiers. Make a careful study of this so that the English of your paper may be decidedly improved and beautified.

CONJUNCTIONS

CAUTIONS

Do not use *but that* where *that* is sufficient. *But that* expresses an uncertainty or a negation of some statement; *that* is more affirmative in its nature. *I did not know but that your gloves would fit me*. (Consequently I came without mine.) Notice how the uncertainty disappears with the use of *that* only, and how the principal clause asserts the second: *I did not know that your gloves would fit me*.

Do not use *but what* for *but that*. *But that* is a compound conjunction; *but what* is correct in certain meanings, but not as a substitute for *but that*, for the relative pronoun *what* should not take the place of the conjunction *that*. This is, however, a very common error. Do not say, "I did not know but what your gloves would fit me," but, *I did not know but that your gloves would fit me*.

The following sentences are correct. Study out their correct meanings:

He could not decide but that he would go. We can not hope but that you will come. He had had no thought but that you would be there. The engineer did not know but that the bridge had been washed out. The engineer did not know that the bridge had been washed out.

Do not use *and* unnecessarily. Watch your *ands* suspiciously. In the following sentence why is *and* wholly unnecessary? This is a remarkable bridge, and which no ordinary storm can disturb. Study several of your papers to see if you have used *and* where it is not needed.

Do not use the preposition *like* for the conjunction *as* or *as if*.

You can not write with a stub pen as I write (not "like I write"). It looks as if it will rain (not "like it will rain").

Make a list of nineteen sentences where you use *like*. Consider their meanings carefully to see which is needed, *like*, the preposition, or *as* or *as if*, the conjunctions. A preposition connects its object with the word modified; a conjunction is needed to connect clauses.

In some of the sentences of your list you will probably find that *like* has been used incorrectly. See if you can so change the sentence that *like* is correct, as: "That tree looks like it will blossom soon." This incorrect sentence can be made correct by saying, *that tree looks like blossoming soon. Blossoming*, a participle used as a noun, completes the meaning of the preposition *like*. Correct the same sentence by using *as if* followed by the clause.

Do not use the conjunction *as*, which denotes comparison, for *that*, an introductory conjunction.

"You did not know as I was here," should be *you did not know that I was here*, or, *you did not know I was here*. "My mother knew as how I would be late," should be *my mother knew that I would be late*. *Whether* is often a synonym for *that* in such meanings, as, *you did not know whether I was here or not*.

Collect twenty sentences where *as* is thus used incorrectly, and correct them.

PUNCTUATION

Study carefully the punctuation of the following extracts, justifying the use of every mark:

Extract from "Puck of Pook's Hill," by Rudyard Kipling:

Dan had come to grief over his Latin, and was kept in; so Una went alone to Far Wood. Dan's big catapult and the lead bullets that Hobden had made for him were hidden in an old hollow beech-stub on the west of the wood. They had named the place out of the verse in *Lays of Ancient Rome*.

From lordly Volaterræ,
Where scowls the far-famed hold,
Piled by the hands of giants
For Godlike Kings of old.

They were the "Godlike Kings," and when old Hobden piled some comfortable brushwood between the big wooden knees of Volaterræ, they called him "Hands of Giants."

Una slipped through their private gap in the fence, and sat still a while, scowling as scowlily and lordlily as she knew how; for "Volaterræ" is an important watch-tower that juts out of Far Wood just as Far Wood juts out of the hillside. Pook's Hill lay below her, and all the turns of the brook as it wanders from out of the Willingford Woods, between hop-gardens, to old Hobden's cottage at the Forge. The Sou'-West wind (there is always a wind by "Volaterræ") blew from the bare ridge where Cherry Clack Windmill stands.

(Una took Dan's catapult from its hiding place, and fired it as related below.)

She fired into the face of the lull, to wake up the cowardly wind, and heard a grunt from behind a thorn in the pasture.

"Oh, my Winkie!" she said aloud, and that was something she had picked up from Dan. "I believe I've tickled up a Gleason cow."

"You little painted beast!" a voice cried. "I'll teach you to sling your masters!"

Explain the use of capital letters, quotation marks and parentheses, and tell why the paragraphs are divided as they are. Notice that Kipling uses italics for the name of the poem quoted, showing the difference in authorities for some of these rules. The

rule given in this textbook that the names of books and poems should be enclosed in quotation marks is taken from "Notes for the Guidance of Authors," published by The Macmillan Company.

Extract from "Letting in the Jungle," in the "Second Jungle Book," by Rudyard Kipling, telling of the return of Mowgli, the wolf-child, attended by his wolf brothers and mother, to punish the villagers for their cruel treatment of the woman who had received him as her son:

Mowgli knew the manners and customs of the villagers very fairly. He argued that so long as they could eat, and talk, and smoke, they would not do anything else; but as soon as they had fed they would begin to be dangerous. Buldeo would be coming in before long, and if his escort had done its duty, Buldeo would have a very interesting tale to tell. So he went in through the window, and, stooping over the man and the woman, cut their thongs, pulling out the gags, and looked around the hut for some milk.

Messua was half wild with pain and fear (she had been beaten and stoned all the morning), and Mowgli put his hand over her mouth just in time to stop a scream. Her husband was only bewildered and angry, and sat picking dust and things out of his torn beard.

"I knew—I knew he would come," Messua sobbed at last. "Now do I *know* that he is my son!" and she hugged Mowgli to her heart. Up to that time Mowgli had been perfectly steady, but now he began to tremble all over, and that surprised him immensely.

"Why are these thongs? Why have they tied thee?" he asked after a pause.

"To be put to the death for making a son of thee—what else?" said the man, sullenly. "Look! I bleed."

Messua said nothing, but it was at *her* wounds that Mowgli looked, and they heard him grit his teeth when he saw the blood.

Mowgli shook himself and glided back to the hut. Just as he was at the window he felt a touch on his foot.

"Mother," said he, for he knew that tongue well, "what dost *thou* here?"

"I heard my children singing through the woods, and I followed the one I loved best. Little Frog, I have a desire to see that woman who gave thee milk," said Mother Wolf, all wet with the dew.

"They have bound and mean to kill her. I have cut those ties, and she goes with her man through the Jungle."

"I also will follow. I am old, but not yet toothless." Mother Wolf reared herself up on end, and looked through the window into the dark of the hut.

"I say," Mowgli went on, just as though he were Baloo repeating an old Jungle Law for the hundredth time to a foolish cub—"I say that not a tooth in the Jungle is bared against you. Neither man nor beast shall stay you till ye come within eye-shot of Kanhiwara. There will be a watch about you." He turned to Messua, saying "*He* does not believe, but thou wilt believe?"

They went off toward the Jungle, and Mother Wolf leaped from her place of hiding.

"Follow!" said Mowgli; "and look to it that all the Jungle knows that these two are safe. Give tongue a little. I would call Bagheera."

The long, low howl rose and fell, and Mowgli saw Messua's husband flinch and turn, half minded to run back to the hut.

"Go on," Mowgli called cheerfully. "I said that there might be singing. The call will follow up to Kanhiwara. It is the Favor of the Jungle."

The most fruitful exercise would be to copy these two extracts, thinking out the reason for every punctuation mark, capital letter and paragraph division, noticing the choice of words, the use of such expressions as *so—as, as—as*, and others that have been points for special study or that are significant and appropriate; such a searching investigation has greater results than are at first apparent, for it is from the usage of careful and recognized writers that established rules of language gradually come.

COMPOSITION

Argument. Consider the following proposition, and write an argument for or against it as your inclinations prompt: Young people should read on many subjects rather than on a few.

Write an argumentative paper intended to influence your readers to your point of view about your favorite novelist.

Suppose you wish to fit yourself for a certain profession or business life, and that your parents or guardians do not agree with you. Write an argumentative paper, setting forth the

reasons for your choice and trying to influence the objector by the honesty and reasonableness of your position.

Imagine yourself in your parents' place, and write an argumentative paper trying to convince a young person against this same choice. That is, train yourself to see and to express both sides of a question. This should not mean falsifying arguments, but a genuine effort to see both sides.

Narration. Think of some occurrences that may be the basis of a short story. It does not need great events for the foundation of a story. It is not Dickens' choice of uncommon occurrences and characters, but his wonderful portrayal of everyday events and persons that makes him the preëminent novelist of his day. The following topics may suggest to you a story:

An Accident to a Blind Beggar. Aunt Betsy's Auction Day. A Fruit Cannery in the Busy Season. An Unexpected Meeting with a Friend.

Make a list of three items in recent newspapers that were interesting to you. Write on one or all of them.

Tell a short story about a slow boy and a quick boy, or make two stories out of their ways of doing things.

Description. Describe a cosy fireplace corner in some room. Remember that a description may include thoughts and sentiments as well as the mention of material things.



REMAINING WEEKS OF THE YEAR

SUMMARY OF SUBJECTS		Number of Lessons
VERBS		3
Reviews		
NOUNS		2
Modifications		
Possessive case		
PRONOUNS		1
Reviews		
ADJECTIVES		3
Forming adjectives		
Comparison		
Phrases and clauses		
ADVERBS		3
Special uses		
Cautions		
Comparison		
Phrases and clauses		
PREPOSITIONS		1
Distinctions in meaning		
Use		
CONJUNCTIONS		2
Cautions		
PUNCTUATION		2
Studies		
PARAGRAPH STRUCTURE		1
COMPOSITION		16

*At least two of the five language periods per week are
to be given to constructive work in composition
See suggestive program in appendix*

VERBS

Summarize some of the knowledge that you have gained about verbs by writing at least three well connected, readable papers. Let the following headings and questions suggest some of the topics to write about; but make your papers compositions, not answers to questions:

The nature of verbs. What is a verb? What is the office of a predicate verb in a sentence? What effect does its omission have upon a sentence? Why is a verb thought of as the living part of a sentence?

What four forms are given as the "principal parts" of verbs? Why? What is meant by each form? What is the infinitive? Does it appear in the principal parts? How may it be recognized? How may it be used? Why is it advisable to learn the principal parts of all irregular verbs? Is there any system of grouping that can be followed? What reasonable explanation can be given for the way that this grouping came about?

Give two reasons for the study of verbs, one practical and the other more scholarly.

Division as to form. What are regular verbs? Irregular verbs? In which class are the oldest verbs of our language found? Tell about the probable growth in our language of each form. As new verbs are added, are they made regular or irregular? Why? What tendency does this indicate in a language? Can you see any reasons why a language should have been more irregular in its earlier than in its later stages?

Division as to construction. What is a transitive verb? An intransitive verb? Are these classes strictly adhered to, or may a transitive verb become intransitive; an intransitive, transitive? What is meant by an object? In order to be an object what relation must a word bear to a verb? In the case of the object of a predicate verb, what must be its relation to the rest of the sentence as well as to the verb?

What is meant by verbs that take a predicate noun, pronoun or adjective? How does such a verb differ from a transitive verb? How does a predicate noun or pronoun differ from an object?

Conjugation. What is a conjugation? What forms are found in one, as far as you know? What moods? What use is there in learning a conjugation? Does it aid in the correction of errors?

What is mood? How is mood an interesting feature in the life of a verb? How many moods are there? What does each indicate? Is any one disappearing? Why? What is taking its place?

Participles and the infinitive. How is the present participle formed? The past participle? How is each used? Tell something about the many interesting features of the use of participles.

Tell about the various uses of the infinitive.

Common errors. Thinking over verbs carefully, and consulting the pages of the textbook, summarize what you know about common errors in the use of verbs. Can you classify them under general divisions and cautions so as to simplify their correction?

NOUNS

MODIFICATIONS

*Possessive Case*¹⁴

A noun in the singular number forms its possessive case by adding *'s*, as: boy, boy's; the boy's dog. If the noun ends in a hissing sound the apostrophe is sometimes used alone, as: for conscience' sake; for goodness' sake. This omission of *s* is not, however, a universal rule for such words. If the word ending in a hissing sound has only one syllable, both the apostrophe and *s* are generally used, being pronounced as a second syllable, as: James's hat; Charles's knife. But if such a word has more than one syllable both the apostrophe and *s* ('s) may be used but not pronounced as an extra syllable; or the *s* may be omitted, as: Dickens' work, Dickens's work; Frances' book, Frances's book; Moses' law, Moses's law. The awkwardness is often avoided by using the *of phrase*, *the law of Moses*. Custom is steadily becoming more favorable to the use of *'s* in these words, *Dickens's works*.

Most nouns end in *s* in the plural, and form the possessive by adding the apostrophe only, as: the boys' kites; the teachers' books. In order that such possessive forms shall not be confused in sound with the singular, the *of phrase* is frequently substituted, as: the kites of the boys; the books of the teachers, or the books belonging to the teachers. If the plural does not end in *s*, the possessive is formed regularly as in the singular by adding *'s*: the children's Christmas trees; the oxen's horns.

Sometimes an object is owned by two or more persons. To show such a possession, *'s* is used with the last name only; but if

each person mentioned possesses one of the objects, then each name should have a possessive sign, as:

John, James and Henry's boat must be tied at the wharf. Mr. Smith and Mr. Jones's grocery store burned last night.

John's, James's and Henry's boats must be tied at the wharf. Mr. Smith's and Mr. Jones's grocery stores burned last night.

An almost unconscious effort to render these expressions easy and simple is heard in common, but correct, sentences, as:

John's boat and James's and Henry's must be tied at the wharf. Mr. Smith's grocery store and Mr. Jones's burned last night.

The *of phrase* is also used to simplify such sentences by taking the place of the possessive case, as in the following:

1. It may be used interchangeably with the possessive of persons, as:

The man's friends were loyal to him during his misfortunes. The friends of the man were loyal to him during his misfortunes.

2. It is preferred in place of the possessive when speaking of animals and things without life, although there are cases where the possessive is clearly in better form, as:

The cover of the book, the color of the sky; but, the horse's head is small and well shaped.

3. It is used in many constructions in order to give a smoother and more pleasing sound, as:

The home of the president of the company; the arrival of her son-in-law; the mother of Edward the Seventh; the grocery stores of Mr. Smith and Mr. Jones; the duties of the President of the United States.

A compound noun or a group of words used as a title takes the possessive sign with the last word, as:

The King of England's palace is very beautiful. Edward the Seventh's mother was Queen Victoria. The president of the company's home.

As has been said, however, the *of phrase* is generally a smoother and more pleasing construction than a long possessive.

Write nine sentences, each showing the possession of one object by several persons.

Write the names of seven business houses, each one owned by more than one man. Use the possessive form of each in a sentence.

Write the names of seven kinds of business houses. Write a sentence about each, using the possessive case of at least two owners, as: Mr. Smith's grocery store and Mr. Jones's burned last night. Use different arrangements for the expression of the possessive, as in the illustrations already given.

Make a list of ten compound nouns and titles. Use them in sentences in the possessive case.

From the sentences that you have written to illustrate the possessive case, select the ten most involved. Rewrite them, using the *of* phrase in place of 's. Is there any improvement in sound?

An interesting feature concerning the possessive case is its use with a present participle. A noun or pronoun often shows possession, as it were, of an action or a condition, indicated by a present participle, as: The doctor's coming was like medicine; my father's going was quite unexpected; my sister's seeing you down town caused us to change our plans. In such expressions use the possessive; do not say, "the doctor coming was like medicine," for this has no acceptable grammatical structure. The meaning is *the doctor's coming*, as if it were *the doctor's laugh was like medicine*. A pronoun must also be in the possessive, as *her coming was a delight*; *his swimming to the boat was a great feat for so young a child*. (Not, him swimming, etc.)

Write sentences using the following present participles after nouns in the possessive case: playing ball, riding in an automobile, talking nonsense, swinging too high, dreaming about a parrot.

Make a list of nine present participles, being careful to preserve their verbal nature, as *playing ball* and the others given in the preceding paragraph. Do not give them in the simple noun sense of *coming*, *reading*. Write sentences in which you use these present participles with nouns or pronouns in the possessive case.

PRONOUNS

Put into tabular form, arranged according to person, number and case, the following: the simple personal pronouns; the compound personal pronouns; the simple relative pronouns; the compound relative pronouns.

Write in your own words a caution for each of the common errors in pronouns that you have been studying, and illustrate by a sentence in correct form.

ADJECTIVES

Make adjectives from the following adjectives, observing the rules for spelling:

Add <i>er</i> and <i>cst</i> :	small, large, few, kindly, friendly, mad.
Add <i>ish</i> :	blue, sweet.
Add <i>ly</i> :	clean, weak.
Add <i>al</i> :	brute, nation, constitution, malaria, intention, margin.
Add <i>ic</i> :	telegraph, telephone, despot, pessimist, optimist.
Add <i>able</i> :	peace, marriage, force, notice, hate, love.
Add <i>y</i> :	heart, nerve, sun, winter.
Add <i>some</i> :	trouble, toil, fear, quarrel.
Add <i>less</i> :	home, fear, heart, hope, grace.

Turn to the seventh-grade exercise on making adjectives from other words, and add to the preceding lists by following the directions there given. Then read over a page or two of any story and select the nouns, verbs and adjectives from which adjectives can be made by the use of suffixes or prefixes.

COMPARISON OF ADJECTIVES

Refer to the seventh-grade work. Make a list of twenty-five adjectives from any book, selecting some of the less commonly used. Compare them.

ADJECTIVE PHRASES AND CLAUSES

Refer to the seventh-grade work. Use both phrases and clauses as there directed.

ADVERBS**SPECIAL USES**

Many interesting uses of adverbs may be called special or irregular. A discussion of some of these special uses is given below.

Parts of Verbs

Instead of modifying a verb in the usual manner, an adverb sometimes seems like one of its syllables; this is most frequently the case with some of our oldest verbs and adverbs, as: sit down, get up, go away, come here, play together. The action is not *sit*, but *sit down*; not *get*, but *get up*; not *play*, but *play together*. The adverb helps express the action as if it were a part of the verb, as is the prefix in *tie*, *untie*. The explanation of this peculiarly close relation is found in the history of the development of English, and it may be illustrated by comparison with a German word. Many of our words and expressions are similar to those of the Germans, for modern English and modern German are closely related languages.

In German, an adverb and a verb or a preposition and a verb are often used together, forming what is called a *separable verb*; that is, a verb composed of two parts, one of which may occupy various places in a sentence. For instance, notice the German verb *fortgehen* (go away). The prefix *fort* may have several positions in a sentence according to the requirements of the construction, being placed even at quite a distance from the verb proper, as: *Gehen Sie gleich fort* (go away immediately). *Gehen Sie mit dem Kinde und der ganzen Familie Puppen gleich fort* (go away immediately with the child and the whole family of dolls). The thought of the verb is incomplete without the prefix; the meaning is *fortgehen*, (go away), not simply *gehen* (go). In German, even more than in English, the relation has remained close, and *fortgehen* is one word, although the separation in thought has gone so far that the two parts may be widely separated in the sentence; but the two parts are still recognized as one word, and that word is a verb, a *separable verb*. In English, the relation has become more distant, and

the two parts have become two words, a verb and an adverb, although the combined thought of the two is needed to express the complete meaning of the verb.

Grammarians have disposed of these particles in different ways. Some have called them prepositions, others have said that they must be adverbs. In reality they are as much one verb, one thought, as they are in German. Nevertheless, we must recognize the changes that time and growth have made in our language, and call *go* a verb, and *away* an adverb. There are in our language a number of these really separable verbs. It is a help in understanding them to know that between the verb and the separable particle, which is called in English an adverb, there exists a very old relationship, one that goes back centuries, into the days when there was no distinct English language.

Look over the list of irregular verbs to see how many "separable verbs" you can make, as: come here, come away, come back, come home; go away, go off, go out, go forward, go backward. It is not difficult to distinguish such uses, for the adverb or preposition so used has a much closer relation to the verb than a mere modifying adverb. All the illustrations just given have corresponding words in German, where they are separable verbs.

Diagram four sentences in which such verbs are used, making the particles *here*, *away*, etc., simple adverbs, as they are now considered in English; as: You will come here to-morrow.

you | will come
 here
 to-morrow

Make a list of twelve regular verbs. See how many "separable verbs" you can make from them.

Affirmation and Negation

Another interesting use of adverbs is to affirm or deny something, as: yes, no; certainly, by no means; not, surely. These words are often used independently to answer a question; they are often combined with other words to affirm or to negate a statement. They may have little or no connection with any

word of a sentence; but, as their effect is on the vital part of the sentence, they are considered modifiers of the verb. Hence, they are adverbs. Notice the following uses:

Are you coming home? Yes (I am coming. Making the verb affirmative). Have you the newspaper? No (I have not. Making the verb negative). Did you close the window? Certainly. Certainly not.

In the last sentence *not* may be considered an adverb modified by another adverb, *certainly*; or *certainly not* may be considered one adverb and the full negative answer.

Can you think of fifteen adverbs that affirm or deny? Use them in sentences. Diagram three of these sentences.

Interrogation

A few adverbs are used to ask questions, as: *How* are you coming? *When* did you go? *Where* did you put my cape? *Wherever* is that child? *Why* are you here today instead of yesterday?

Use in sentences seven interrogative adverbs. Diagram three of these sentences.

COMMON ERRORS IN THE USE OF ADVERBS

Cautions

Further and *farther* are sometimes interchangeable, but they are often used for each other where a distinction in meaning should be made. *Farther* and *farthest* are the comparative and superlative forms of *far*; hence, they refer to distance.

Is it *far* to the church? It is *farther* than to the schoolhouse. The *farthest* I have ever walked is twenty miles. How *far* is it to the lake? It is *farther* than I thought when I started.

Further may be best understood from the verb *to further*, meaning *to promote, to assist development*. *Further*, the adverb, means *more, additional*.

I can do nothing *further*. I can't speak any *further* on this subject. Can you write any *further*?

The confusion between *farther* and *further*, *farthest* and *furthest*, is partially due to an overlapping of their meanings.

We may say, *I can read no farther*, or *I can read no further*, according as to whether the meaning is I can read no farther down the page, or I can read no more. Either word is permissible in such meanings, but there are many sentences where a distinction should be made. *Farther* (a greater distance) should probably be used more frequently than *further* (something additional); and the latter word is often used incorrectly for the former.

Write ten sentences using *farther*; write ten using *further*.

Notice your speech, spoken and written, to see if you are using these two words correctly.

If you use one part of speech for another be careful to use it correctly. The preposition *before* sometimes incorrectly takes the place of the adverb *formerly*, as: "The men that worked here before are now on another division of the road." As a preposition, *before* should have an object to complete its meaning, *before this week*; while *formerly*, an adverb, expresses the thought completely, as: The men that worked here formerly are now on another division of the road.

There are many similar errors and weaknesses in our speech. Be watchful about them. An observant person learns to recognize and correct his own errors.

Do not use two negative adverbs where one is sufficient. Two negatives make one affirmative.

Give twenty sentences using *not* or *never*. Remember that the double negative is one of the most wide-spread errors in our language. Say, *I can't go to the city*, not, "I can't never go to the city." If one "can't never" go, one must be able to go sometime; hence, the statement that two negatives make an affirmative.

Notice the conversations around you and collect twenty sentences in which a double negative is used. Correct the errors.

Make a similar collection of twenty sentences where *never* is used unnecessarily, as, "he never comes to our house," meaning *he seldom comes*. Correct the errors.

CONJUNCTIONS

CAUTIONS

Place correlative conjunctions (those used in pairs) where they belong, so that the thought of the sentence will be stated clearly.

In the sentence, "this package neither belongs to you nor me," *neither* is badly placed. It is true that the meaning is readily understood; but, as placed here, *neither* seems to connect *belongs* with some word not expressed, as: This package *neither belongs* to you or me, *nor has it been sent* to us (neither belongs nor has been sent). In reality, the meaning is, this package has been sent to *neither you nor me*. *Neither . . . nor* introduce and connect the two phrases *to you, to me*.

Neither is incorrectly placed in the following sentence: "He is neither disposed to sanction bloodshed nor deceit." The correct meaning is *neither bloodshed nor deceit*. As it stands, *neither* belongs with the verb *disposed*, and one would naturally expect *nor* to unite *disposed* with some other verb, as: He is *neither disposed* to sanction bloodshed or deceit *nor will he consent* to them. This is not at all the meaning, which is obtained by putting *neither* in its proper place, *he is disposed to sanction neither bloodshed nor deceit*.

Do not use the preposition *without* for the conjunction *unless*.

"I shall not go without he goes." In this sentence *without*, a preposition, is used incorrectly to connect two clauses; *unless*, a conjunction, should be used. *I shall not go unless he goes*.

Finish one comparison before beginning another. Instead of saying, "this winter is as cold or colder than last winter," say, *this winter is as cold as last winter or colder*. The two comparisons are not in the same construction. *As cold as* is the first comparison; *colder than* is the second one. The two should not be combined in one.

As used with a second *as* or with *so* frequently expresses degree or measurement. If simple comparison is indicated, *as—as* is used; if degree connected with a negative is shown, *so—as* is used.

Is the Mississippi *as long as* the Amazon? (A simple comparison.) The Ohio is *not so long as* the Mississippi. (Degree, connected with a negative.) Is the boy *as fine looking as* his sister? No, he is *not so fine looking as* she. Are your apple trees *as old as* those of your father's? Yes, they are as old as his; but they are *not so old as* my uncle's.

That frequently introduces a clause used as the subject or object of a sentence; that is, a noun clause. *As* is often used incorrectly for *that* in such clauses. "I don't know *as* I can go," is incorrect; it should be, *I don't know that I can go*. *I can go* is a noun clause used as the object of *know*. It should be introduced by *that* or *if*, but not by *as*.

But is often combined with *that* to introduce noun clauses. Care must be observed not to use the incorrect "but what" for *but that*. "We did not know but what you would come" is incorrect; it should be, *we did not know but that you would come*. *But that* is a compound conjunction introducing the noun clause.

Write ten sentences using *neither—nor* or *either—or*, carefully placing the conjunctions so that they do not seem to connect the wrong words.

Notice the use of *neither—nor* and *either—or* in conversations. Collect ten sentences where one or the other of these pairs is used, and see if the words have been correctly placed.

Use the conjunction *unless* in seven sentences where the preposition *without* might be used incorrectly.

See if you can find five such incorrect uses of *without* in your own speech. If so, correct them. See if you can find five in the conversations of others. If so, write out the sentences correctly.

Make ten comparisons using *as—as*. Make ten negative statements of degree, like the illustration given, with *so—as*.

Use *that* to introduce five noun clauses used as subjects of sentences; and five used as objects of sentences.

Collect, if possible, ten sentences where *as* or *but what* are incorrectly used to introduce noun clauses. Correct them.

Use *but that* to introduce five noun clauses, used either as subjects or objects of sentences.

PUNCTUATION

Copy the extracts that follow. Study them carefully, justifying the punctuation, inquiring into paragraph divisions, observing the choice of words and expressions, and trying to appreciate the extent to which the mechanics of language enhance the interest and strength of the thought.

Extract from "The Merry Adventures of Robin Hood," by Howard Pyle:

By this time the young miller had come so near that they could see him clearly. His clothes were dusted with flour, and over his back he carried a great sack of meal, bending so as to bring the whole weight upon his shoulders, and across the sack was a thick quarterstaff. His limbs were stout and strong, and he strode along the dusty road right sturdily with the heavy sack across his shoulders. His cheeks were ruddy as a winter hip, his hair was flaxen in color, and on his chin was a downy growth of flaxen beard.

"A good honest fellow," quoth Robin Hood, "and such an one as is a credit to English yeomanrie. Now let us have a merry jest with him. We will forth as though we were common thieves and pretend to rob him of his honest gains. Then we will take him into the forest and give him a feast such as his stomach never held in all his life before. We will flood his throat with good canary and send him home with crowns in his purse for every penny he hath. What say ye, lads?"

"Truly, it is a merry thought," said Will Scarlet.

"It is well planned," quoth Little John, "but all the saints preserve us from any more drubbings this day! Marry, my poor bones ache so that I"—

"Prythee peace, Little John," quoth Robin. "Thy foolish tongue will get us both well laughed at yet."

"My foolish tongue, forsooth," growled Little John to Arthur a Bland. "I would it could keep our master from getting us into another coil this day."

But now the miller, plodding along the road, had come opposite to where the yeomen lay hidden, whereupon all four of them ran at him and surrounded him.

"Hold, friend!" cried Robin to the Miller; whereupon he turned slowly, with the weight of the bag upon his shoulder, and looked at each in turn all bewildered, for though a good stout man his wits did not skip like roasting chestnuts.

"Who bids me stay?" said the Miller in a voice deep and gruff, like the growl of a great dog.

"Marry that do I," quoth Robin; and let me tell thee, friend thou hadst best mind my bidding."

"And who art thou, good friend?" said the Miller, throwing the great sack of meal from his shoulder to the ground; "and who are those with thee?"

"We be four good Christian men," quoth Robin, "and would fain help thee by carrying part of thy heavy load for thee."

"I give you all thanks," said the Miller, "but my bag is none so heavy that I cannot carry it e'en by myself."

"Nay, thou dost mistake," quoth Robin, "I meant that thou mightest perhaps have some heavy farthings or pence about thee, not to speak of silver and gold. Our good Gaffer Swanthold sayeth that gold is an over heavy burden for a two-legged ass to carry; so we would e'en lift some of this load from thee."

Howard Pyle punctuates somewhat differently from Rudyard Kipling, especially in the use of commas and semicolons; and both differ decidedly from Dickens. Dickens uses many semicolons in his long sentences and paragraphs; Kipling uses them freely; Pyle uses commas in many places where the other two writers would put semicolons, and omits commas frequently where the others would use them.

An extract from the chapter on *Normandy and the Normans* in Green's "Short History of the English People":

The quiet of Harold's succession was at once broken by news of danger from a land which, strange as it seemed then, was soon to become almost a part of England itself. A walk through Normandy teaches one more of the age of our history which we are about to traverse than all the books in the world. The story of the Conquest stands written in the stately vault of the minster at Caen which still covers the tomb of the Conqueror. The name of each hamlet by the roadside has its memories for English ears; a fragment of castle wall marks the home of the Bruce, a tiny village preserves the name of the Percy. The very look of the country and its people seems familiar to us; the peasant in his cap and blouse recalls the build and features of the small English farmer; the fields about Caen, with their dense hedgerows, their elms, their apple-orchards, are the very picture of an English country-side. On the windy heights around rise the square grey keeps which Normandy handed on to the cliffs of Richmond or the banks of the Thames, while huge cathedrals lift themselves over the red-tiled roofs of little market towns, the models of the stately fabrics which superseded the lowlier churches of Ælfred or Dunstan.

PARAGRAPH STRUCTURE

Read over one of your recent papers for the purpose of studying your paragraphs. Commence by making an outline of the whole paper, to see if its thought is complete and if the paragraphs follow one another in proper order according to the thought. Then analyze the paragraphs, one by one, to see if they are well constructed. The subject, or the principal thought, of each should be clear. If the paper is a narrative one, the story may move forward without topic sentences in the paragraphs; but remember that there will be certain definite spaces of time or of the description to be covered by each paragraph.

COMPOSITION

Develop from the following suggestions and from those in the first month of the year your own subjects for papers:

Exposition. A game; a boat race; a personal encounter with some person or difficulty; a summer in camp; a tramp in a forest; the pleasures of being a boy; the difficulties that a boy has to meet; advice to a younger person on any subject; the advantages of different professions; several telegrams.

Description. Persons, scenery, the morning, the afternoon, sunrise, sunset, a moonlight night, water, mountains, a landscape.

Narration. Stories without plots, being simple narratives of events; stories with plots, keeping the interest in suspense until the end; stories in which two or more threads of narration are developed, closely related, and brought together before the end; newspaper items; historical narratives of everyday events that may be future history of the people; imaginary narratives.

Argument. Think of any of the conditions around you that you discuss or debate with your associates, or that you hear discussed, and write your arguments and reasons for some of your own positions. Do not confine yourself for debates to subjects that are far removed from your life. The following may be suggestive for argumentative papers: The advisability of beginning school sessions at eight o'clock and closing at two.

SUGGESTIONS FOR TEACHERS

SUGGESTIONS FOR TEACHERS

As is emphasized constantly throughout this textbook, the use of correct language, not the acquirement of grammatical knowledge, is its purpose. This should explain the arrangement of the book. A subject is presented again and again and again, in different forms to show different phases, in the same form to serve as drill after drill, in steadily increasing depth and broadening knowledge to meet the growing maturity of the pupils. The subject matter is presented according to grammatical principles and under grammatical terms, because it is believed that this is the simplest, most direct, most instructive method of presentation; but use is the unvarying keynote of the book.

This is a language book suggestive of subject matter, methods and drills; there has been no attempt to make it an exhaustive grammar. The "number of lessons" in the monthly summaries should also be considered suggestive, not mandatory. More lessons can be added, or those given can be condensed whenever, in the teacher's judgment, either course is advisable. "Common Errors" is the most difficult subject to be treated in a textbook. Many errors are local, but to correct them is as important as to correct those that are widespread. In no other topic can the textbook be considered more purely suggestive, for the only way to reach common errors is to watch the oral and written speech of the pupils, to develop lessons on the weaknesses and mistakes found there, and to drill until correct forms are in use.

PROGRAM

There follows a suggestive program for a month's work in the sixth grade. The teacher will find that a similar program for each month will lighten and systematize the work for the year; while, at the same time, it can be so elastic as to permit all immediate needs to be met. The assignment of lessons, which is indicated only a few times in the following program, should be studied by the teacher as carefully as the treatment of recitations. To keep children profitably busy is of greater importance than to hear them recite.

It is important to note carefully that in each month the subject of composition is to be a *part of all the other subjects*. *Composition is not to be studied separately at the end of the month*, as the position of this subject throughout the text might indicate. In addition to the oral and written work required for "drills" and for purposes of illustration, *two language periods a week are to be given exclusively to Composition*.

First Week*Monday*

Sentence Structure. Study the text to the first lesson assignment—"Tell what is the subject, what is the verb," etc.—Present in class, or have the pupils suggest, many very simple sentences. Enlarge, discuss and diagram as many of these illustrative sentences as time will permit, in order to familiarize the pupils with the need in every one of a subject and a predicate, and the frequent occurrence of an object.

Tuesday

Sentence Structure. Assignment in the text, worked out at the seats, and discussed, elaborated, enjoyed and *understood* in class. For Wednesday, assign more sentence work of a similar nature.

Wednesday

Composition. *Talk over in class* any appropriate subject, either from those suggested in the text or from any desired by the pupils (see "Composition" at the end of this program). If the class time is taken by profitable discussion, assign the writing for Thursday; or write in class, and assign a second paper on a similar subject for Thursday.

Thursday

Composition. Criticise and discuss in class one or more complete papers, or choose from the papers several weak sentences to be corrected and strengthened. Discuss freely the principles of correct language applied in these sentences. Have the pupils correct their own papers or rewrite them with improvements. For suggestions as to what a recitation on a composition copied on the board should be, see "Correction of Papers" in the discussion on "Composition" at the end of this program.

Friday

Verbs. Call for the principal parts of several irregular verbs; if possible, select some that are being used incorrectly by the pupils, or have the children themselves suggest such verbs. Discuss the meaning of the term "principal parts," and see that the pupils understand thoroughly the meaning and use of what they are doing in class. Have many oral and written sentences given, in which the correct forms of the verbs are used. Study the group of verbs beginning with *ring*, and the sentence writing that accompanies it in the text. Assign for Monday the group beginning with *blow* and the accompanying sentence work.

Second Week*Monday*

Verbs. The group beginning with *blow*. Have oral and written drills with sentences. Have oral and written conjugations of verbs in which mistakes are most commonly made.

Tuesday

Verbs. The group of irregular verbs beginning with *catch*. Oral and written sentence drills, and oral and written conjugations.

Wednesday

Composition. Reproduce a story or a poem. If there is time, read one or more papers in class. Assign work on "Nouns" for Thursday.

Thursday

Nouns. Have interesting exercises on finding nouns. For seat work assign lists of more nouns and the use of some of them in simple sentences.

Friday

Composition. Write a short paper in class on some group of words, as *running away*. Take time in class to talk over one paper, suggesting improvements and additions. For seat work assign the rewriting of all the papers with similar improvements.

Third Week*Monday*

Pronouns. Discuss in class pronouns as words used in place of nouns. Find those that show person, and call attention to the convenience of using them and to their appropriate naming. Have many sentences given orally as drill on the nominative case. Follow them with a short written drill at the board or at the seats. Assign written work, based on the text, for Tuesday.

Tuesday

Pronouns. Use in the class many of the sentences prepared as seat work, calling for illustrations; having complete lists read; exchanging lists for reading, criticisms and suggestions; and having many short sentences diagramed on the boards. Use the diagrams to assist in showing the proper place and use of nominative pronouns in sentences.

Wednesday

Adjectives. Develop in class the meaning and importance of adjectives. First, use an unmodified noun; then, show how ideas

about a noun may be changed, modified or multiplied by the use of adjectives. Have the pupils suggest lists of descriptive adjectives from common speech, and use many of them in sentences. Have lists of adjectives and of nouns selected from books. Use nouns and adjectives together. These drills are to help pupils in using adjectives discriminatingly, to increase vocabularies by the addition of usable words, and to teach the recognition of adjectives as a part of speech. Diagram some short, simple sentences in which there are adjectives.

Thursday

Composition. Talk over with the class a corner of some garden, turning the thoughts to interesting objects and conditions. Children naturally accept a well known place without thinking much about it, especially about its details; so talk over in an easy, natural conversation, such as you might have away from the formality of the classroom, any well known corner. Picture in words its objects, general appearance, interesting possibilities and uses. Then ask the pupils to write as easily as they have been talking. A ten minute paper may be long enough on such a subject. Try to develop an attractive, vivid picture rather than an exhaustive, detailed description. Collect the compositions.

Friday

Composition. Have several of the papers from Thursday read. Work over sympathetically in class several sentences, choosing those that admit of various modifiers, that need correction, or that may be developed into strong and pleasing compound or complex sentences. Discuss weak or faulty punctuation. Have the pupils correct, improve or rewrite their compositions; or have a five or ten minute paper written on a similar subject.

Fourth Week

Monday

Adjectives. Treat in class a lesson that should have been assigned Friday from the text—the use with nouns or in sentences of the suggested descriptive adjectives, and of the nouns and participles used as adjectives. Discuss the exact meanings of these words, especially of the descriptive adjectives; and illustrate sympathetically from the speech of the pupils any incorrect usage of them, correcting it, and calling for many short sentences in which the adjectives are used correctly.

Tuesday

Prepositions. Show the importance of prepositions in language, trying to make clear how they establish certain relations between words. Study the use of the objective case after prepositions, illustrating and drilling by means of many short sentences.

Wednesday

Punctuation. Show the need of punctuation at the end of a sentence, and the fact that the kind of sentence decides what the punctuation should be. If terminal punctuation is weak in the class, take some of the very elementary drills of primary grades—giving questions, answers and exclamations. Punctuate these easy sentences; then take more difficult ones. Illustrate the other rules of punctuation for the month as given in the text, drilling on each with many short expressions and sentences.

Thursday

Composition. Write a five or ten minute paper on any simple subject, chosen from the text, assigned by the teacher, or suggested by the pupils. Have two or three papers read. Exchange papers for pupil corrections. Assign for Friday the rewriting of these papers with careful attention to using adjectives, adverbs and other modifiers familiar to the pupils.

Friday

Composition. Have several of the improved papers from Thursday read and compared with the simpler forms first written. Enjoy the reading. Have another five or ten minute paper written on a similar subject, trying to keep the pupils as interested in writing their thoughts as they might be in expressing them in talking.

COMPOSITION**INTEREST IN THE SUBJECT**

Composition should be a pleasure to teacher and pupils. Children should write as they think and talk—easily, naturally, happily. They will do this if permitted to express themselves in an everyday manner on everyday subjects. Ask and expect children to write on familiar subjects only. Develop such a subject for writing by talking about it informally, although the conversation may be in the class. Talk about some animal, occurrence, picture or story and awaken interest in the subject, whatever it is. Bring out facts that are known by the children, and when the pupils are thoroughly aroused and eager to talk, lead them to write in place of talking. If, at first, there is a dread of writing, it will soon *disappear* under common-sense treatment.

WRITING THE PAPER

When the children are ready to write, assist them to express themselves correctly by asking them what they must always remember when writing. They will suggest capitals, punctuation marks, and other formal and mechanical points that are in the daily drills. Such suggestions often forestall mistakes and become an important aid in forming good habits of writing.

Children's papers should be short. A half-hour may be long enough for a fifth-grade pupil, who can exhaust some subjects and write good papers in fifteen minutes. Third-grade pupils can often write all they know about a subject in ten or fifteen minutes, unless they are handicapped by undeveloped penmanship.

As soon as a child begins to write, leave him to himself. Do not interrupt him, do not hamper him by suggestions, but let him be at liberty to express himself. The importance of this suggestion will be clear to every one. No one except a specially trained person can satisfactorily write a letter, a paper or a story if frequently interrupted; especially if the interruptions are corrections and directions. The time for guidance and direction is before writing; the time for correction and reconstruction is after writing. During the writing the child should be undisturbed.

When the papers are finished they should be collected and retained by the teacher until again needed for class work. This is not an unimportant point, for on it often depends the preservation and neatness of papers.

CORRECTION OF PAPERS

Correction of papers is imperative because it is the rule of growth for pupils; but there are various kinds of correction. For the teacher to read and correct every paper for every pupil is impossible and ineffective. Correcting *papers* rarely corrects *children*; and it is the children who are to be improved. Three methods may be combined in correcting compositions: Correction by the writer of his own paper; this is the most valuable kind of correction. Correction of papers or of special points in them by the class, working with the teacher; this is next in importance to personal correction by the writer, and it is the most interesting of the three kinds. Correction by the teacher alone; this is the least valuable form of correction.

The corrections by the writer should not be made until at least two or three hours after writing. During writing, the mind is engaged in creative work; during correction, the mind is busied with formalities and the mechanics of writing. A child's mind does not turn readily from one phase to the other; consequently, a few hours, or a day, should elapse between the writing and the correcting. Before the writers begin to make their corrections the teacher and the class may suggest what kind of errors to look for. A teacher that knows her class or a class that knows itself

will readily fill up the measure of "things to look for." The writer should be permitted at this time to recast his sentences and to rearrange his paragraphs, as well as to make all minor corrections.

A paper should be rewritten if it has been changed or corrected extensively.

Class correction of errors should be one of the most profitable and inspiring lessons in composition. The teacher should select one or more papers from a class set. They should not be the poorest papers, for these need individual correction; they should not be the best papers, for these will not contain the errors and weaknesses to be eradicated. The selected papers should be of a medium grade, containing errors made by the majority of the pupils. The paper, or complete parts of the same, should be written on the board and then read and discussed in a helpful way. The minor errors should be corrected first, the children suggesting and correcting as many as possible. Follow these with more advanced points, such as the consideration of faulty sentence and paragraph constructions, or the choice of appropriate words. Lead the children to make corrections. In fact, they should be led to feel that they are responsible for reconstructions and improvements. If they begin to keep silent and to receive instructions only, it is an indication that they are tired of the work or that it has been carried beyond their comprehension. Keep within the limitations of the children. Every corrected point and sentence should be written plainly on the board. At the last of the recitation period, the corrected and improved paper should be in a complete form on the board before the class, and should be near the uncorrected paper in order that the pupils may see and enjoy the improvements they have made. It will often stimulate interest if a pupil, instead of the teacher, rewrites the paper on the board as it is gradually reconstructed and improved by the class and the teacher.

Occasionally the teacher should look over a complete set of papers, and should hand them back to their writers for examination, correction and rewriting where necessary. This is the least productive form of correction. Its chief importance is in giving the teacher information of the powers and progress of the pupils, and in showing the children that there is a careful oversight of their work. It should be employed frequently enough to meet these two needs. Papers seldom need to be completely rewritten, especially in classes where the writers carefully examine their own papers, and where class corrections are inspiring and suggestive. In such classes there is usually a steady improvement in papers from month to month without frequent rewriting.

A "composition book" is a pleasure to many pupils and parents, and it is often a record of growth in writing. To make such a book, fasten together the separate sheets as they are written. A cord is better than

paper fasteners for this purpose, as the book opens more readily when tied loosely. Protect the compositions by an outside sheet of manila paper.

The steps in the production of a composition can be summarized as follows:

1. Discussion in class of a subject for a paper.
2. Writing the paper.
3. Collecting the papers to prevent any accidents to them.
4. Return of the papers to their writers for correction.
5. Collection of the papers after corrections.
6. Selection by the teacher of one or more papers for class correction of typical errors.
7. Discussion and improvement in class of the papers thus chosen, and rewriting on the board of the result.
8. Rewriting of their papers by the pupils whenever this is considered advisable.
9. Making a "composition book" of all the compositions of the year by the pupils who desire one.

SOURCES FOR SUBJECTS

The selection of subjects for writing is not difficult if they are taken from the life and conversation of the children.

Narration is the child's easiest form of writing. To him it is the conversational style. Have it used frequently.

Description is more difficult than narration, and a child's composition will often run from the one style into the other. Show that to describe is to make the reader see what the writer saw. The writer is the eyes of the reader. Have short descriptions of many things; of anything that interests a child—persons, flowers, trees, animals, places, objects in general.

Imaginary stories appeal to many children but they are an impossibility to others. Do not make writing them compulsory, but give them as a choice of subject. Do not use them when a child's imagination runs away with him. That is not good character building.

Word exercises are a practically limitless field for the supply of subjects. A little group of suggestive words will nearly always bring out a story or a description.

Descriptions of pictures or telling stories suggested by them produce many excellent papers. The best plan is for the teacher to have a collection of pictures from which the children or the teacher may choose. Magazine pictures, little comic sketches, animal pictures, reproductions of paintings—these offer an endless supply. The children will bring in many pictures, but they may need help in making the selections.

Letter writing should be a very frequent exercise. The heading, conclusion and address should be written until they offer no difficulties.

Reproductions should be frequent. Any story can be retold; a poem can be put into story form; a lesson can be written. Reproduction should be used frequently, but with discretion.

Science lessons are a delightful source of papers in many schools. With pupils of this age they are the study of nature close around them, and there can be no more pleasing subject to write about. If there are no regular science lessons, have short talks on familiar subjects. Examine a butterfly, its wings, head, body; watch how it flies; find out about its food; examine a chrysalis, if one is to be found.

Have a talk about a river. Discuss how it rises, grows larger and larger, flows from higher to lower ground, and, at last, finds its way to the sea. Talk about the soil that it brings down, and how new land is made. Keep all within the knowledge of the children. Bring out facts that interest them, and later have these written.

Common surroundings and everyday experiences should be drawn upon largely. Every child's life is filled with observations and occurrences about which he talks readily. Turn these into writing. The field is limitless.

Words, phrases, clauses, short sentences, often suggest thoughts for a paper.

SIXTH-YEAR GRADE

The notes to teachers in "Book One" should be helpful, and those that follow should be constantly consulted and carefully read.

1. These introductory thoughts and explanations about the structure of sentences should be made the subjects of class conversations, illustrated by many short sentences, until the children have no hesitation in distinguishing between subjects and predicates in very simple sentences. Do not have definitions memorized. Dwell upon the fact that a sentence is the expression of a *complete thought*. The failure to grasp this essential fact causes the confusing looseness of sentence structure in talking and writing that mars the speech of many persons. An important feature of sixth-grade language work is to understand and use well-made sentences.

2. Great interest can be aroused and sustained by class lessons on these and similar exercises. Sentence building is very attractive to children. Have a number of related lessons. The teacher may put short sentences on the board, letting the children add word modifiers; then, have the children suggest in class very simple sentences to which they can add modifiers. At first use only word modifiers, leaving phrases and clauses for later development. Diagram a few sentences in order to keep before the eyes of the children the subject and the predicate. This is more

important than it seems to many mature persons, for, to a child, the skeleton of a sentence is not easily discernible; and unless it is known good sentence structure is impossible. If the children make up original sentences at their seats, look them over before using them to be sure that they are suitable for class illustrations. Children use many complicated or idiomatic expressions that look easy but that are really difficult.

3. If there are errors in the use or pronunciation of verbs of this group, and how improbable it is that there are none, have short daily drills on the correct forms. Five minutes a day will do wonders in eradicating errors. Read over the instructions about short daily drills in Book One, and use the methods suggested there. Oral drills are more necessary than written ones, although both are important.

4. If the pupils have not thoroughly acquired this elementary knowledge of nouns, have frequent short drills. Naming ten or twenty things that can be perceived by the senses takes but a few moments from a language or reading lesson, but it soon gives the child a quick recognition of such nouns; while naming things that can not be perceived by the senses lays an excellent foundation for a knowledge of abstract nouns, when, later, it becomes desirable.

5. Many inaccuracies probably linger in the pupils' use of pronouns. Work them out steadily by short but frequent drills. Use nominative pronouns (subject forms) one day; objective forms another day; and at another time drill to correct "hisn," "hern," etc., with the possessive pronouns.

6. Work of this kind with present participles can be made very interesting and instructive. Do not make it a grammatical burden, but an exercise for improving and beautifying language. Call words and expressions by their right names and see that the children understand them, but do not require memorizing definitions.

7. This may be considered a drill on either prepositions or pronouns. The special purpose at this time is that the pupils become acquainted with prepositions and that they connect them with the objective case.

8. Great care should be taken in the drills on punctuation, unless these simple rules given for the first month are thoroughly fixed in the minds of the pupils and are being used constantly.

9. Read the notes on "Composition" in Book One.

10. Verbs were treated in Book One, the text for the lower grades. It is advisable for the teacher to read over the lessons on verbs and also the accompanying notes to teachers in the appendix. The suggestion made there that formal grammar be omitted still applies, for the sixth grade has far greater need to learn the *use* of language than the *grammar* of language. Nevertheless, use grammatical terms and see that the children understand their meanings, but without learning and reciting formal definitions. If a conjugation is called a conjugation, if the children write

one occasionally, and if they are called upon to conjugate certain tenses in oral and written drills, they will learn all the formal grammar about conjugations that is needed by them, even if they can not give a formal definition according to strict grammatical wording.

Be sure that a conjugation is not studied, written, or rehearsed for the purposes of formal grammar. Make every drill directly subservient to immediate use. There will then be no tediousness nor deadening formality, but there will be knowledge and practical use.

11. Have many short oral drills in giving sentences in which the past tense and the perfect participle of each of these verbs are used. Call for the short, everyday sentences, for it is in them that the children use language incorrectly.

12. There should be many exercises with sentences, for it is the only way by which children can become acquainted with their structure and trained to the use of good sentence forms. Work from simple forms to more complicated ones. Have the children write many sentences of their own composing, but look them over carefully to see that the directions for writing have been understood and used intelligently. This watchfulness on the part of the teacher is important, for writing these sentences is the step into practical use of new instruction. If this first use is incorrect, the foundation of all the work that follows may be weak.

Do not make a special feature of memorizing definitions and formal statements; but let this be a natural outcome of the lessons, not their purpose. Good usage is the aim of this year's work.

13. Pupils of sixth-grade age may very easily confuse the office of a modifier like *easily* with that of an object like *letters*. Do not expect them to see the distinction in one lesson, but return again and again, month after month, to an object with a transitive verb. Very simple sentences make the best illustrations, for they do not distract the mind with several subordinate thoughts. Gradually, there will come into the consciousness of the pupils an absolute knowledge of the relation existing between a verb and its object and between a verb and its modifier.

14. The plurals of nouns should be reviewed frequently as long as there is any uncertainty about them in the minds of the pupils. All difficult and unusual forms should be written many times as well as spelled orally, so that memory may be assisted by the eye as well by the ear.

15. There should be many oral drills on personal pronouns in short sentences. The quickest and surest way to eradicate such incorrect forms as "hisn," "hern," etc. is by short oral drills, given every day until the right pronouns come easily to the lips and the wrong ones are no longer used unconsciously.

16. Be observant of the pupils' use of prepositions. This is the best way to obtain material for class drills. Local usage of prepositions is sometimes peculiar. Consult grammars and the dictionary for exact meanings.

17. Have many adverbial conjunctions used in sentences, and show how they introduce adverbial clauses. Call the conjunctions and clauses by their names, but do not try to teach grammatical definitions formally. Simply use them intelligently and under their right names.

18. There should be frequent use of clauses, which should not be made difficult of comprehension. Write a few adverbial conjunctions on the board and have the pupils put them into sentences. In the class, call these words adverbial conjunctions, having the children explain why they are conjunctions and why they are adverbial, and why the expression introduced by them is a clause. Put some relative pronouns on the board, not omitting the possessive and objective forms, and have them used in sentences. Talk over with the class why these clauses are adjective clauses. Discuss the independent and the dependent clauses, not for the sake of studying them grammatically, but for the development of their easy and natural use. Much grammatical knowledge will grow out of this treatment, but it should be incidental.

19. Perhaps the caution can not be given too frequently that these grammatical terms are for convenience and because a child may as well learn the right name for a grammatical form as the right name for an everyday object. There is no need of memorizing terms. Use them, and they will be learned; but neither teacher nor pupils should be discouraged if there must be many repetitions before distinctions are thoroughly learned. These are the means by which we learn.

20. The distinction between *shall* and *will* may be too subtle to be readily grasped by immature minds; consequently, it may pass but slowly into the consciousness of the child. It is useless to tell a child to use *shall* more frequently than *will*, or to call for sentences with *shall*. Such treatment can give no real knowledge of the use of either word. With innumerable short, easy sentences, develop the distinction in meaning, until both meaning and use are absorbed by the childish minds. Keep steadily at the drills, a few sentences every day or two, for a week; then let a similar length of time pass without class drills, so that the child feels that he is of himself responsible for correct speech. If necessary, again take up the drills, so that training for the formation of habit is resumed. No error of speech can long withstand this treatment, provided the child wishes to improve his language and understands the reason for the correction.

21. Great care must be used in selecting sentences for diagrams, for there should be no difficulties that the children can not readily surmount. From illustrative sentences written by the children take five or ten that show clearly the independent and the dependent clauses with the connecting, subordinate conjunction. Picture these sentences in diagrams. Do not call for analyses, explanations, or other formal grammatical points. Be satisfied if there is forming in the child's mind a clear *picture* of a

sentence with an independent and a dependent clause and with modifiers for the various parts of the sentence. For a sixth-grade child to have a mental picture of a complex sentence is a grammatical triumph. The use of a dependent clause comes easily and naturally, and a picture of it may be gained just as readily. A diagram is as important in language studies as a map in geography classes.

22. Have adjective and adverbial clauses written frequently during this month. One or two at a time, suggested by a list of relative pronouns or adverbial conjunctions, are sufficient. Take unmodified expressions from the pupils' papers or conversations and have adverbial clauses added to them.

23. It is difficult to study out such a paper, to make the divisions into paragraphs, and to criticise the sentence structure and arrangement. The textbook study given here is a suggestion to the teacher for a class exercise rather than a lesson for pupils to work over by themselves. To analyze and rearrange a paper is a heavy, difficult task for a sixth-grade child alone; it is an exhilarating, inspiring exercise for a class guided by the teacher. It rarely fails to arouse in every child in the class a wide-awake, interested attention. After class criticisms and suggestions the pupils should rewrite the paper, always preserving as far as possible the spirit and structure of the original unless an entirely new paper is asked for.

24. The only satisfactory way in which to correct the use of singular verbs with plural subjects is to observe what verbs are so misused. Make a list of them and give them to the class for drills, connecting the exercises with enough of the various conjugations to make clear what is being taught. Have many short oral drills, similar to the written ones in the book, calling for sentences to be given quickly. This brings out the common, everyday expressions in which mistakes are so frequent, and it gradually trains the brain and the tongue to act together in the use of correct language forms.

25. Do not attempt to teach restrictive clauses. The brief statement in the text seems necessary, even at this early age of the pupils, because it is very misleading and incorrect to leave children to use *who* and *that* interchangeably, a mistake that is difficult to correct. So far as the children can understand restrictive clauses *use* them in class exercises, but do not try to *teach* them.

26. It may be difficult for sixth-grade pupils to find, unaided, sentences illustrating this error in the use of adjectives. Help them by watching their conversation and writing, and by putting before them the inaccuracies noticed. There are many of these errors, but they are made with comparatively few words.

27. This whole exercise should be taken orally before any written work is attempted. Orally it is easy and interesting, but it is difficult for a child to pick out clauses, adverbs, subjects and predicates alone at his seat.

28. There should be no attempt to teach the subjunctive to sixth-grade children, but correct speech is not an impossibility for them. Every day or two give a few sentences in which *were* should be used in the statement of the unreal. Follow them the next day by a few sentences in which *was* should be used because the statement is about a fact, although an uncertainty about it may exist in the mind of the speaker. This association of ideas will lead gradually to a discrimination between the real and the unreal statement, and thus to an increasing use of the subjunctive *were*. Do not be discouraged because progress is slow. Remember, the children are being trained to understand and to form habits. Do not think this instruction too advanced for sixth grades; to teach the subjunctive would be far too difficult, but to begin to use intelligently correct expressions is not at all so. Only a few sixth-grade pupils will use the subjunctive *were*, but all of them will begin to lay a basis of differentiation between the statement of the real and the unreal.

29. Do not neglect these elementary points of language for more advanced ones. A foundation should be well built. If the children still have trouble with possessives, drill on them from month to month until all difficulty disappears. List common nouns and have the nominative and possessive forms of both the singular and the plural written. Mistakes often persist in the language of children because of unfamiliarity with the appearance of the correct form. It is the writing of many nouns, not learning rules for the possessive, that corrects mistakes.

30. This exercise in diagraming is to illustrate different uses of the relative pronoun; for the better the pupil's acquaintance with all of them, the surer will be his use of dependent clauses and of the cases of relative pronouns. These are all steps of progress in greater accuracy in language.

31. This is another lesson that should, most emphatically, be worked out orally with the class before they have studied it at their seats. This is no sustained effort to teach diagraming; it is a lesson to show, by pictured sentences, the equality of the parts of sentences that are connected by co-ordinate conjunctions. Taken in this way, it is very easy to comprehend both the sentences and the diagrams. The children will learn from the exercise the equality of independent parts of sentences and they will absorb much of the sense and method of diagraming. Take several simple sentences from the children's papers or from familiar sources and have them diagramed.

32. Present participles may often be considered simple nouns or adjectives, but it is hardly advisable to enter into this distinction with sixth-grade children. To attempt to do so would be confusing; and, generally, the verbal sense is preserved to such an extent that there is no inaccuracy in speaking of them as present participles used as nouns, adjectives and adverbs.

33. Remember that this is only one of the first steps in the use of restrictive clauses, and that there should be no attempt to teach them grammatically. The only reason for introducing them is that the children shall begin to distinguish between the use of *who* and *that* for persons. Such distinctions can be commenced easily in this grade, but restrictive clauses can not be taught as such. Care should be taken to make very few explanations, for they may be confusing rather than helpful. Put on the board a sentence using *that* correctly for persons, as, *the boy that I saw was blind*, and call for a few similar sentences where the clause is a part of the meaning of the noun. The children will slowly and almost unconsciously develop in their use the difference between the restrictive and the explanatory clauses, as, *the boy, whom I saw, was blind* (consequently, I know that he was blind). Show the difference in meaning in these two sentences. Make very brief explanations, use very easy sentences, and do not confuse the children.

34. A full understanding of copulative verbs is, of course, far beyond sixth-grade pupils; but some of the common errors can be easily drilled out in this grade. If an error like "I feel badly" persists, present it again and again until it disappears. Watch conversations and writing for errors, and occasionally give a few of them for correction.

35. Encourage the pupils to make careful studies of these common prepositions that are used incorrectly. To correct these little, ever-recurring mistakes is the greatest advantage derived from language study in these grades. Many a pupil leaves school early, but if he can take into his life work an accurate vocabulary of common words and a correct use of simple language he will have a most important aid in the business and social world. Although many grammatical blunders will be overlooked in a good worker, it is nevertheless true that many a man is seriously hampered in his progress because of his ignorant or careless use of language. It is also true that if we hear correct and careful language from a man in the ordinary walks of life, we feel that here is a person who, as a child, was a careful, thoughtful student; and the inference is that, as a man, he will be a careful and thoughtful worker. Hence we give him a fuller trust, sometimes unconsciously.

36. Study this extract carefully with the children. There is much to enjoy in it and to learn from it about the beautiful expression of thought and its formal clothing.

37. Until the habit is formed of using correctly *shall*, *may* and *ought*, a few sentences in which they are needed should be given two or three times a week. These should be short, common expressions, so that the children carry into their everyday speech a discriminating use of these words.

There is a distinction in the meaning of *should* and *ought* that sixth-grade pupils probably can not comprehend. Careful drill, however, on

ought in the sense of an obligation or duty will begin to develop in the minds of the children a correct use of this word; and, later, the distinction between *should* and *ought* will be easy.

38. The first sentences should be oral. *Whose*, *which* and *what* are generally used correctly, and the drills with them in this place are to aid the pupils in getting the subject sense of the interrogative sentence,—not an easy matter for children. By means of this comparison the distinction between *who* and *whom*, or the subject and the object of a sentence, will be made easier. Drill on *who* as the subject of an interrogative sentence; then on *whom* as the object of a preposition in an interrogative sentence; then on *whom* as the object of the verb in such a sentence. Its use as the object of a preposition is usually easier for children than as the direct object of an interrogative verb.

Do not confuse the children, and do not make them feel that the subject is difficult. This is discouraging. The use is not difficult if the distinction is clear between subject and object. Remember that the purpose of the drill is to lead to the correct use of *whom* in questions.

39. It may be exceedingly profitable to devote considerable time and effort to distinguishing between adverbs and adjectives. Many mistakes occur because distinctions are not clear-cut.

40. Do not make the sentences of this exercise difficult for the children. It is sufficient if they can find the subject, the predicate, and the clause that is used in some instances as the object of the verb. These clause objects are easily distinguished, for what is asked or said stands out clearly. It is important that the children see, even at this early stage of their language studies, that whatever completes the meaning of the verb is its object. This prevents the narrow conception that a noun or pronoun is always the object, an idea held by so many children. Educate the *sense* of a subject, a verb or an object. Children understand such a presentation just as easily and quickly as the narrow word conception, and their whole idea of sentence construction is correspondingly truer, more liberal, and in better literary taste. This broader teaching is far more interesting for teacher and pupils than the narrower ideas that so often cramp the language sense of children.

41. Have many exercises of various kinds to review the points that have been drilled on during the year.

42. Make lists of the adjectives and adverbs used incorrectly and inappropriately by the children. Suggest better words in the place of these, and help the little folk to their use. A second list is an excellent accessory to the first one if it contains words not very well known by the children, or not in common use by them, but that are suitable to their comprehension and expressions.

SEVENTH-YEAR GRADE

1. These tables of the personal pronouns are for reference. Class examinations of the tables, intelligent discussions about the forms and their relation to one another, and constant use of the different forms will make clear all that seventh-grade pupils need to know about personal pronouns.

2. These exercises are to familiarize the pupils with all the personal pronouns and to develop their conception of singular and plural.

3. Do not attempt to make long, explicit explanations concerning the use of the nominative case after *be*, and do not expect the children to keep grammatical rules and reasons in mind. The explanation given in the text should suffice, especially if talked over clearly several times with the children in a simple conversational manner. Read the text and discuss it, but do not have it committed to memory. The purpose in giving it is to make clear to the children what they are to do in their own sentences and why they do it. Use is the purpose of these lessons, and many sentences should be made orally and in writing. Have a few at a time, and repeat the exercise frequently. Short but frequent repetitions are far better than trying to complete a subject in a week or a month, and then expecting the children always to use the correct form. Few children can do this. They must repeat the correct form many, many times before it is remembered, and especially before it becomes so familiar that the force of habit and environment is overcome and they *wish* to use it in place of the more familiar incorrect form.

4. There is little need of having the pupils learn to define descriptive adjectives. Have lists given in class and written on the board, or have the children make lists of them from story-books. Call them descriptive adjectives and have them used appropriately with nouns selected by the children. Ten or twelve adjectives at a time will be sufficient, for there will be considerable effort needed to fit together nouns and adjectives. Such an exercise should be given frequently in order to train observation and discrimination in the use of adjectives.

Use the words *describe* and *descriptive* frequently with the children and they will quickly respond by using them. Then, with a little help in the wording, any child who has used forty or fifty descriptive adjectives, who has heard them properly named, and who has named them himself whenever he had occasion to mention them, will define very intelligibly in his own language a descriptive adjective.

5. Such exercises should be frequent. Select a few attractive thoughts from Scott, Dickens, Kipling, or any author enjoyed by the pupils. Be sure to have interesting sentences. Diagram them in order to find subject, predicate, object and modifiers. Then apply the knowledge and inspiration

derived from the exercise directly to the pupil's own productions. Have them look up simple sentences in their own writings or conversations, and lead them to beautify, strengthen or improve in any way these sentences. A change from a simple to a complex sentence should be allowed at any time, but the pupil should be conscious of the nature of the change.

6. If mistakes in the use of common irregular verbs still persist in the speech of the children, there should be many short oral drills on the correct forms. Three-minute drills, two or three times a week, on any group will so fix correct usage in the mind of every interested pupil that he will succeed in freeing himself from errors.

7. Where there is so much irregularity in forming plurals, the only sure way to learn them is to have lists made of frequently used nouns in both singular and plural forms. Use both forms in sentences, original and dictated. Employ any device to have the words used attentively, and collect the words for these exercises from the oral or written speech of the pupils.

8. List the nouns ending in *y* that occur in the pupils' vocabularies, or have the pupils list them. Have the plurals written in columns opposite the singular forms, thus appealing to the child's sense of systematic arrangement as an assistance to the memory. Also, have many of the nouns, in singular and plural forms, used in sentences. Many exercises may be arranged from this material on the plural of nouns.

9. Study for the recognition and punctuation of restrictive clauses must be long continued. It may be carried even into the high school, notwithstanding drill in the grades. Both recognition and punctuation are a matter of judgment, a power that is awakening but slowly with grammar-grade children. Use only simple restrictive clauses, and do not be anxious if the children can not define them or talk about them in terms of formal grammar, provided they are learning to know them and to punctuate them.

10. Have many sentences studied. Have many simple diagrams made, showing the subjects and predicates but leaving out all intricacies that would be confusing. The purpose is to learn concord of subject and predicate, and the diagram is merely the picture that illustrates them and their connection with each other.

11. First, make a list of collective nouns. This is important, as it is necessary to teach the children to recognize them. This is that first step in teaching, the one that is so often neglected by careless, or even by busy, teachers. If children try to make their own lists, unaided by anything but the few words of the text, they will probably make mistakes. These mistakes enter into their memory side by side with some of the correct thoughts, and confusion ensues. Make the first conception clear and accurate, and the possibility of mistakes is greatly diminished.

After a list of collective nouns has been made, refer to them naturally by their correct name, and have the pupils use them with either a singular or a plural verb according to the meaning of the sentence. It is an excellent plan to take as many as possible of these illustrative words from the pupils' vocabularies. In this way the most common errors are reached and frequently corrected.

12. It may be advisable to assist the pupils frequently in selecting sentences for such lessons, for it is often more difficult to find weaknesses in our own expressions than in those of others. We express our meaning as it appeals to us, and we understand that expression; that very understanding sometimes blinds us to the weaknesses and ambiguities that are very apparent to others, who must judge of the thought by its expression only. This blindness to the weaknesses in our own writing is not confined to children.

13. Do not expect children to learn the subjunctive, and by no means expect them to memorize the text explanations. The text should make clear a very simple use of the subjunctive. Its explanations should be followed by frequent use, especially in simple oral sentences. A few sentences a day add but little to the day's work, and they gradually fix many a habit of correct speech far more easily than hours of textbook memorizing.

14. Read these definitions and instructions carefully in class, talking them over and illustrating them with oral and written sentences. Then take the exercises from the text and add as many more as are necessary to make the pupils familiar with the most common uses of relative pronouns. All the grammatical knowledge of relative pronouns advisable for children of the seventh grade will be obtained in this manner; and, what is of real importance, much correct usage will be gained.

Who and *that*, and *which* and *that* are interchangeable in many restrictive clauses, but the children can not learn fine distinctions. There is enough difficulty for them in learning to recognize restrictive clauses, with which they will use *that*, without going into the devious ways of *who* and *that*, and *which* and *that*.

15. A similar exercise occasionally is a great help in increasing the vocabulary. It also tends to make children more observant of words, an advantage in speaking and writing.

16. In the correction of these common errors careful oral drills should precede written exercises; otherwise, mistakes may be perpetuated instead of eliminated. A few sentences showing *most* in a plural sense and then in a singular will clarify a child's ideas, and the correction of the error then becomes only a matter of drill and thoughtfulness; but the nature of the error and the reason for the correction must both be well understood or all drills will be useless.

17. To acquire an easy and flexible use of language is the reason for drills in sentence structure. Vary them to prevent monotony, but repeat the drills. Use adjectives, predicate adjectives, adjective phrases, adjective clauses. Have frequent diagrams so that the sentence structure is pictured, for such illustrations make clearer conceptions of sentence structures than do elaborate explanations. Keep within the comprehension of the children in correcting errors, in calling for sentences, and in making diagrams.

18. Uncalled for change of tense is a very common error among children. It is difficult of correction largely because it is difficult of drill. Papers and conversation must be watched constantly for illustrative material to be used in oral and written drills.

19. It is true that *who* and *which* are permissible in many restrictive clauses, but *that* is the better usage of our language. In these exercises, *that* is used constantly in restrictive clauses in order to simplify for the children the recognition of them. If *who* and *which* were used and the punctuation were the only difference between restrictive and additional clauses, the distinction between them might become too subtle for the minds of children.

The complete rule for restrictive clauses would be that whether introduced by *who*, *which* or *that*, a restrictive clause should not be set off by commas from the noun that it modifies.

20. Such an exercise with adverbs should be taken orally with all the class before written work is assigned. In this way many illustrations may be given, thus awakening thought on the part of the pupils. Written work should bring out original sentences; but, when it is difficult to find illustrative sentences, those previously given in class orally may be accepted.

21. This work on complex sentences should not crowd out that on simple sentences. In fact, the two can be studied together. Take many sentences from the papers or conversation of the children. If they are faulty, work out the errors, showing what is wrong. If simple sentences have been chosen, have them enlarged by adding words, phrases or clauses. If complex sentences have been selected, find the independent and the dependent clauses; see if two or more simple sentences can be formed from the thought material in the one complex sentence; find out how the dependent clause is fastened to the independent clause; see what is modified by it; decide whether it is an adjective or adverbial clause. A substantive, or noun, clause may be used in such exercises. There is no better time or place to show that clauses may take the place of nouns, although such deeper studies should not be forced upon the children.

22. It is imperative for the teacher to remember that this work on clauses is given so that correct punctuation may accompany the rapidly

developing thoughts and sentence structures of children of this age. Do not be discouraged nor impatient because the pupils are somewhat uncertain and puzzled about restrictive clauses. They are sure to be, for the distinction between restrictive and non-restrictive clauses must come slowly, and drills on them are given in order to develop the power of making such a distinction.

23. Have many short oral drills to fix the use of these auxiliaries, bringing out the common, everyday expressions of the children, for it is in these that mistakes are most frequent. The habitual, incorrect form is often so fixed in everyday speech that it is used unconsciously in talking even after the correct form is known and used in writing.

24. Such assignments should be preceded by oral drills, so that the written work is not long, difficult or burdensome. The purpose of the month's exercise is to call out *correct* everyday usage of the relative pronouns.

25. Have many short exercises with participles, in order to gain flexibility of sentence structure. Such exercises will develop not only a knowledge of present and past participles, but also an acquaintance with participial phrases, with clauses that can take their places, and with the necessary accompanying punctuation.

26. Taken as a class exercise, the pupils will diagram readily any one of these three sentences. The purpose of the diagram is to picture vividly the two parts of the sentence, each part composed of a complex sentence. Make the diagram as much of a picture as possible. Set each member off by itself, with the connecting conjunction between the two, connected to each by a line. Then study each member, bringing out the independent and the dependent clause, so that it is perfectly clear that each member is a complex sentence. After the whole structure is thoroughly understood, have the pupils write similar sentences.

27. This criticism of papers should be a frequent, important and sympathetic exercise in the language lessons. There is no better place nor method for the study and improvement of sentence structure.

28. It would be very easy to drift into difficult sentences in the use of these auxiliaries, but be careful to avoid them. The drills should never go beyond the maturity of seventh-grade children. Keep to sentences whose meanings are readily understood, leaving intricate distinctions for maturer minds. Remember that the instructions are merely to make clear to the children where, *in their own language*, one or the other of the auxiliaries should be used. Have many short oral drills, especially on *should* and *might*.

29. The greater part of these drills should be oral, so as to avoid mistakes. If taken simply, they will not confuse the children, who should not be made to think that there are any special difficulties to overcome. There is the introduction of a new form of speech, that is

all. It will be easily mastered by short, frequent drills, preferably oral ones, repeated until the expressions become well known and their strangeness has disappeared.

30. Have frequent exercises on using nouns and pronouns as subjects of sentences and as objects of verbs and prepositions. Finding subjects and objects is also a profitable exercise for children, but the important education is *use*.

31. This is one of the interesting little points in language study. Make a list of several sentences in which the pupils have used *and*, to see if *but* is not needed in some of them. Observation and a knowledge of one's exact meaning are the best aids in mastering this detail of correct language.

32. If the formation of the possessive is well understood and correctly practiced, there is no need to dwell on it; but if mistakes are frequent in its use, there is no means of correction except repetition. Have many short exercises for writing the possessive. Have the pupils make lists of nouns by observing all kinds of life around them, and have these nouns written in singular and plural, with the possessive for each number. Do not neglect these exercises, if they are needed at all; for if pupils can not write plurals and possessives correctly by the time they have reached the seventh grade, they must learn to do so without delay to prevent forming life habits of incorrect usage.

33. These exercises, like so many others, lend themselves more readily to oral drills than to written ones. Notice the conversations of the pupils for suggestions, and develop oral drills, followed by written ones, on the use of the comparative degree when comparing two persons or things.

34. Diagram many short, easy sentences to show the adverbial nature of phrases and clauses. Be sure that the purpose is to make clear the work, not to make a diagram. As an aid, a diagram is of great value; as an end, it is valueless.

35. Have many simple exercises with quotation marks until their use becomes automatic.

36. The closing of a year should be marked by systematizing work by means of summaries, tables, drills or unfinished or difficult points, and by other devices.

Many reviews are aimless, seeming to be intended to fill up time as an excuse for thoroughness. Every review should do much towards putting the knowledge acquired during the year into shape for permanent memorizing and use; it should be one of the most valuable lessons of the year.

EIGHTH-YEAR GRADE

1. If distinctions are not yet clear, have oral drills and exercises until there is no question about the meaning of proper and common nouns. A frequent failure in teaching is the omission of the important first step—distinguishing thoroughly, invariably, the thing that is to be treated. Time is not wasted that goes to clarifying the conception of what is to be learned. Follow oral lessons by short written exercises, so that the use of capitals is connected with the study of proper nouns.

2. It is not necessary for pupils to learn to recite the text on such a subject; but they should use the information given until they are thoroughly familiar with it. This is the best form of learning.

3. Short oral lessons should precede written work, so that pupils understand thoroughly what they are to do, and so that interest in the work may be expressed freely. Writing is the more crystallized form of expression; consequently, it should follow the freer oral expression.

4. Such exercises as these on adverbs are important training. There should be many of them at short intervals of time. Have class conversations, not formal lessons, on the way in which some writers, as Washington Irving, use adjectives and adverbs to express varying shades of meaning. Interest the pupils in the delicate touches that are thus given. Encourage in the speech of the pupils the use of adjectives and adverbs thus studied. Select from a class set some well-written paper and study its adjectives and adverbs. Commend good usage, and assist the writer to the use of more modifiers, if he desires them. Such class conversations should be incentives to more scholarly work, and they should be followed by writing before the inspiration fades away.

5. Such exercises should be taken until the pupils are thoroughly well acquainted with nouns. It is not at all necessary to introduce such terms as abstract, collective, etc. All that is desirable at this stage of the work is that the children should learn to recognize nouns in almost any possible form; naming and classification will come later when there is abundant material with which to work.

6. Such drills should be more than mere exercises in the use of adjectives. Carefully conducted, they are valuable lessons in definition, selection of words, and the clear, accurate expression of thought.

7. Do not try to have put into diagrams all the intricacies of sentences. Eighth-grade pupils can not know them all, nor do they need to. The construction of sentences is studied and diagrams are used in order to learn how careful writers have put together thoughts in suitable and attractive language and in well-built sentences. These studies should be followed by the application of the knowledge and inspiration gained by them; that is, pupils should strive to clothe their own thoughts in appropriate words and constructions.

8. Have any oral lessons on similar exercises, encouraging the children to suggest phrases and clauses that may be used as nouns. By adapting the exercises to the development of the children and avoiding technicalities of grammar, the real purpose of this work will be attained—the acquirement of flexibility of sentence structure and familiarity with the fact that a group of words may take on a noun sense.

9. The most important result that can come out of language work in grammar grades is increased power in the use of English. Consequently, apply every step, principle and suggestion of these language lessons to the pupil's own speech. Be sure that the point to be taught is perfectly clear in the minds of the children; illustrate it abundantly by reference to good authors—writers of history, science, mathematics and fiction; and have the pupils apply the knowledge thus gained to their own writing and conversation. In this way language study receives vitality and becomes a living thing to children.

10. This is another of the many places where pupils need assistance. Help them list expressions where *to* of the infinitive should be used in place of the conjunction *and*. Many class discussions about the exact meaning of sentences in which this use occurs are valuable. These exchanges of opinions about the meanings and constructions of sentences are eye and mind openers to the majority of children in language classes. Encourage discussions, but keep them to the point to be discussed; do not let them degenerate into aimless talks.

11. Gender is not a difficult part of grammar, nor is its study very important at this period of the pupil's life, when correct expression of his everyday thoughts is the most pressing need of language work. Short drills will develop the necessary knowledge of gender.

12. A few short drills will acquaint the pupils with the necessary knowledge about "person." As few mistakes are made in "person" in speaking and writing, time would be better spent on corrections and improvement in other ways than in drills on "person." When the need comes in later work for the use of this knowledge of nouns and pronouns, it will be readily acquired.

13. Short, frequent drills should be given to familiarize the pupils with cases. The uses to be emphasized are, of course, the nominative and objective forms of pronouns and the possessive case of nouns; but the meaning of case must be learned before its use can be practiced satisfactorily.

14. There is given a summary of the rules for the use of the possessive case. If any pupils are using incorrect forms, they should be corrected immediately, or the mistakes may become life habits. The best means of correction is *using the right forms*. Make many short lists of words to be written in the possessive, singular and plural; form these lists from the words used incorrectly by the children, adding to them similar usages.

Have many of these exercises until the inaccuracies are conquered—two exercises a day might not be too many.

15. Careful discrimination with prepositions means frequent, thoughtful use. Observe the good usage of any reputable author—literary, historical or scientific. Make a list of some of the meanings of prepositions that might be unobserved by the pupils; or, better yet, have the pupils assist in making a list. Have the pupils use orally and in writing prepositions and combinations of verbs with prepositions and adjectives with prepositions. This is one of the many steps towards the mastery of language.



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